DOCUMENT RESUME

ED 056 468 EM 009 320

TITLE	1972 Recorded Instruction for Television.
INSTITUTION	Nebraska Univ., Lincoln. Great Plains National Instructional Television Library.
PUB DATE	72
NOTE	184p.
AVAILABLE FROM	University of Nebraska, P. O. Box 80669, Lincoln, Nebraska 68501 (Single copies available upon request)
EDRS PRICE	MF-$0.65 HC Not Available from EDRS.
DESCRIPTORS	*Adult Education; Art Education; Business Education; *Catalogs; Driver Education; *Elementary Education; Geography Instruction; Health Education; Higher Education; History Instruction; Inservice Teacher Education; Instructional Aids; Instructional Films; Journalism; Language Instruction; Mathematics Instruction; Music Education; Science Instruction; *Secondary Education; Self Expression; Social Sciences; *Video Tape Recordings

ABSTRACT

All materials currently offered by Great Plains National Instructional Television Library (GRNITL) are described in this catalog. Included are more than 100 videotape recordings of courses which may be duplicated or leased by the user. In addition, materials on 16 mm. film and kinescope are included which may also be leased or purchased. Materials are indexed by subject matter and by grade level and each course is fully described and provided with lesson outlines. Elementary level courses are included in art, drug education, foreign languages, geography, history, journalism, language arts, mathematics, music, science, self expression, and social sciences. For secondary and adult materials, courses are offered in art, business, driver education, economics, foreign language, government, guidance, history, journalism, language arts, music, science, and sociology. A collection of college-level courses, teacher utilization, and inservice materials are also provided. Complete ordering information is given along with a description of the work of GRNITL. (SH)

ED056468

1972

RECORDED INSTRUCTION FOR TELEVISION

elementary · secondary · adult
college · in-service

EA 000 576

GP GREAT PLAINS
NATIONAL INSTRUCTIONAL TELEVISION LIBRARY

ALPHABETIZED INDEX of all materials currently offered by Great Plains National Instructional Television Library

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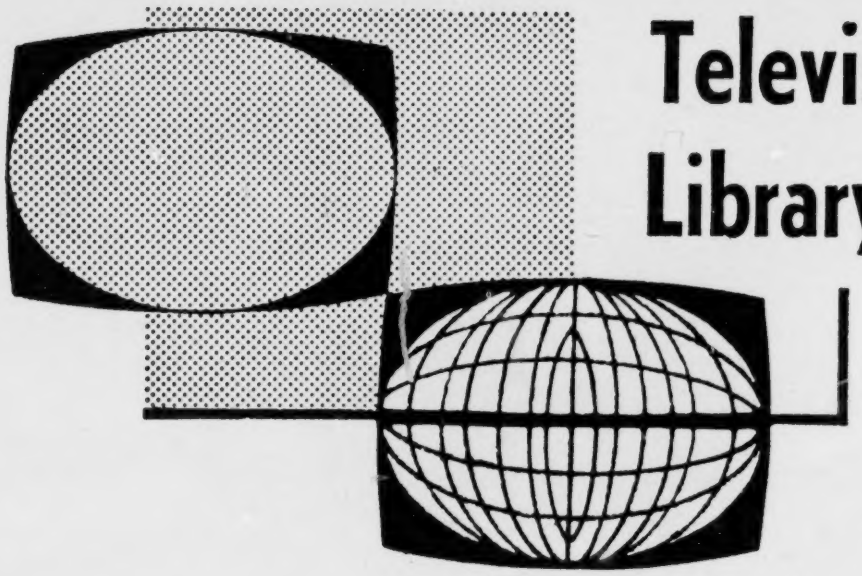
ED056468

The 1972 Catalog of

RECORDED INSTRUCTION for TELEVISION

available from

Great Plains National Instructional Television Library



University of Nebraska
P.O. Box 80669
Lincoln, Nebraska 68501

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EM 009 320

An Announcement . . . .

The transfer of assets of the Midwest Program on Airborne Television Instruction, Inc., to Great Plains National in mid-1971 resulted in a considerable swelling of the GPN offering. Nearly thirty of these series are now a part of this 1972 Catalog of Recorded Instruction for Television.

MPATI telecourses enjoyed wide use over the United States during the 10-year existence of the Indiana-based organization. During 1969 and 1970 more than 70 ETV facilities in 34 states used the MPATI service. More than 300 uses of MPATI courses were registered those years.

The recorded series that came to Great Plains National directly from MPATI are designated on the pages of this catalog with a reproduction of the MPATI logotype.

The GPNITL Story . . .

A study undertaken in 1960 and 1961 by Jack McBride and W. C. Meierhenry of the University of Nebraska laid groundwork for establishment of the Great Plains National Instructional Television Library.

The survey, made in cooperation with the United States Office of Education, revealed that many schools around the country had produced television courses for use on their own systems . . . and that a good number of the courses were being "saved" by means of video tape recording. Further, it was found that many of these telecourses featured teachers of excellence and displayed some highly effective teaching methods.

An idea formed: why not offer these recorded materials to other schools that use television as an instructional tool? Why not let other schools benefit from such teaching and the attendant opportunity to save a great deal of money always involved in initiating original production?

To Test An Idea

The McBride-Meierhenry report also ascertained that optimum use of such material could best be realized by the establishment of distribution centers . . . or libraries. Thus, the Great Plains pilot experiment to test this idea of video tape exchange was established in 1962 at the University of Nebraska.

Title VII monies from the U.S. Office of Education financed the Great Plains Library through its first four years. Enthusiastic response to the experiment allowed the Library, in 1966, to discontinue its fiscal relationship with the USOE and become a wholly self-supporting operation.

The basic mission of the Library was, and continues to be: to identify, and to make available and distribute—on a lease basis—video taped instructional television courses to educational institutions and agencies desiring such material.

From Small to Something Else

Great Plains National's beginning was inauspicious. Only one course was offered the first year of the Library's existence . . . with but two uses of the course.

Today's report is, as they say on Mad Ave., something else. The Great Plains offering has grown to more than 100 recorded courses and related teacher utilization and in-service materials. Course-uses of GPNITL-distributed materials have increased hundreds-fold over the years . . . and students and viewers in virtually all the United States—and in Canada—are benefiting from Great Plains National's recorded instruction. The GPNITL offering covers a broad spectrum of scholastic levels and general interests . . . and ranges widely in subject area availabilities.

Distribution of Great Plains' recorded courses is through duplicate video tape recordings made from duplication masters held at the Library in Lincoln. Individual and fresh recordings are made for each user to meet the tape width, scan configuration and tape speed requirements of his playback equipment.

The Use-Lease Plan

The user normally provides his own video tape; however, under certain conditions, such tape may be leased from the Library. Virtually all Great Plains' telecourses are available on a lease basis only. The user pays the duplication and service fees plus a royalty payment which is returned to the original producer of the material.

Over the years, Great Plains National has also developed a sizable block of materials available on 16mm film and kinescope. Most of these materials may be either leased or purchased in this mode through GPNITL's Film and Special Products Division.

GPN's video tape offering was swelled in mid-1971 with the addition of nearly 30 telecourses formerly distributed by the Midwest Program on Airborne Television Instruction of Lafayette, Indiana. Transferral of the MPATI assets also involved a sizable amount of video tape duplication and administrative equipment.

GREAT PLAINS
NATIONAL INSTRUCTIONAL TELEVISION LIBRARY

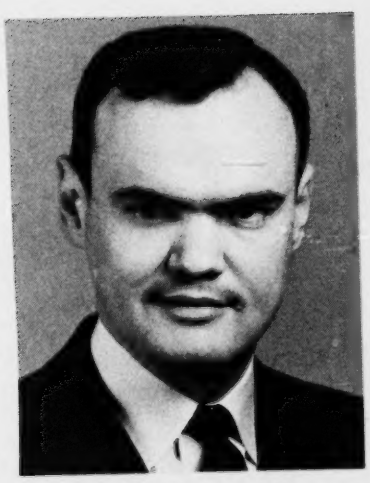
Policy Board

This eighteen-member group and its executive consultant–representative of nationwide leadership in the field of educational communications–act in an advisory capacity to Great Plains National's professional staff. Board chairman is Dr. Barton Griffith. Vice Chairman is Dr. Robert Gerletti. They and Richard Hull, Dr. Kenneth Oberholtzer and Dr. Wesley Meierhenry comprise the Board's executive committee. The Policy Board meets on a semi-annual basis.

GEORGE PARKINSON
Director Emeritus
Milwaukee Area Technical College

WALTER K. BEGGS
Dean, Teachers College
University of Nebraska
(Retired)

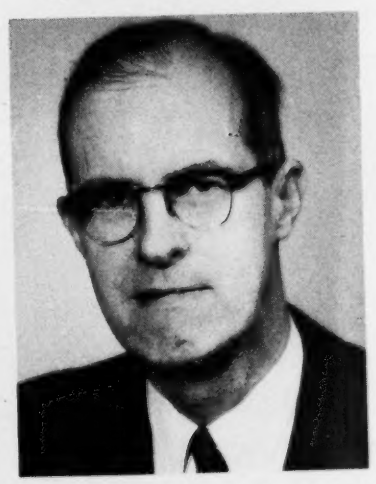
ROBERT GERLETTI
Director, Educational Media Division
Office of Los Angeles County
Superintendent of Schools



JACK McBRIDE
(Executive Consultant to Policy Board)
Director of Television
and General Manager, KUON-TV
University of Nebraska

REV. JOHN C. URBAN
ITV Project Director
Archdiocese of Los Angeles

J. FRED MURPHY
President (1961-62) and Treasurer
(1963-)
North Central Association
of Colleges and Secondary Schools

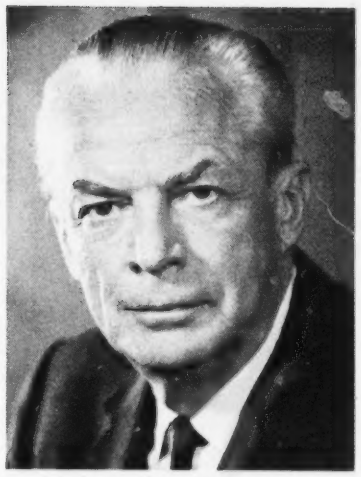


MILTON W. BIERBAUM
Superintendent
Maplewood-Richmond Heights
Schools (Retired)
Maplewood, Missouri

BARTON L. GRIFFITH
Coordinator
Instructional Television Service
University of Missouri

RICHARD B. HULL
Director
Telecommunication Center
Ohio State University

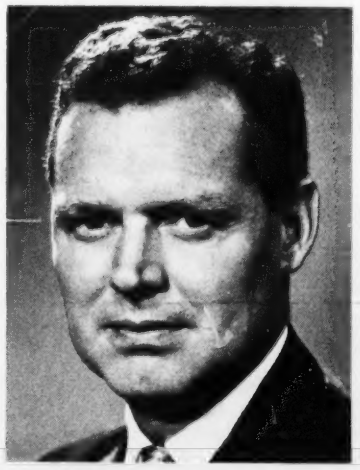
KENNETH JONSON
Director, Mountain States
National Education Association



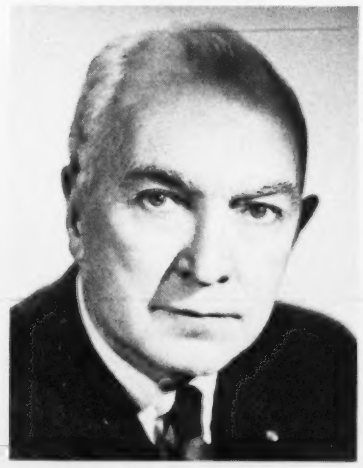
J. MARTIN KLOTSCHE
Chancellor
University of Wisconsin
at Milwaukee

W. C. MEIERHENRY
Chairman, Department of Adult
and Continuing Education
University of Nebraska

KENNETH E. OBERHOLTZER
Superintendent
Denver Public Schools (Retired)



GEORGE E. BAIR
Director of Television
University of North Carolina



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Director of Broadcasting
New York City Board of Education

JOHN C. SCHWARZWALDER
Executive Vice President
Twin City Area ETV Corporation
(KTCA-TV, KTCI-TV, KWCM-TV)

WAYNE M. CARLE
Superintendent
Dayton Public Schools

JOHN PRASCH
Superintendent
Lincoln, Nebr., Public Schools

RICHARD VanHOOSE
Superintendent
Jefferson Co. Public Schools
Louisville, Kentucky

GREAT PLAINS
NATIONAL INSTRUCTIONAL TELEVISION LIBRARY

Professional Staff

Great Plains National's professional staff continues to grow apace—the better to serve American education's need for quality recorded visual instruction. The GPNITL team pools a total of some 170 years of practical and meaningful experience in the allied fields of education and communications. Backing up the professional staff are a dozen full-time clerical and operational workers.

PAUL H. SCHUPBACH
Director

L. TRACY CLEMENT
Associate Director

MILTON E. HOFFMAN
Programming Counselor

W. T. (BILL) SEMRAD
Programming Counselor

WAYNE K. THOREN
Operations Coordinator

RICHARD L. SPENCE
Information Coordinator

C. EDWARD CAVERT
Research and Development Coordinator

BETSY CAMP
Assistant Information Coordinator

DONALD V. PEDERSEN
Film and Special Products Coordinator

CLINT D. GODKIN
Business Coordinator

GREAT PLAINS
NATIONAL INSTRUCTIONAL TELEVISION LIBRARY

Duplication Center Staff

One of the keys to successful operation of the Library has been the duplication services provided by KUON-TV at the University of Nebraska. By virtue of its work for Great Plains National, the University's video tape duplication center has become one of the largest and most experienced operations of its kind in the United States.

ROBERT L. STAPLETON
Assistant Chief Engineer
Recording

EUGENE ANTHES
Maintenance Supervisor

ED JEROME
Recording Supervisor

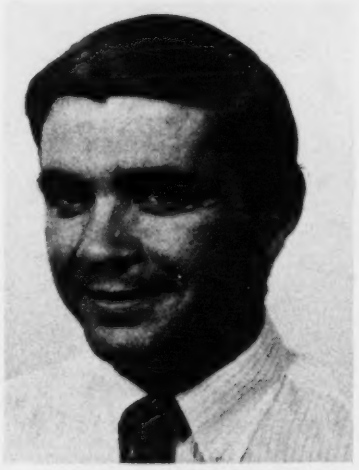
HERMANN K. SIEGL
Recording Supervisor

WES DRIPPS
Recording Supervisor

DALLAS C. HAYNES
Recording Engineer

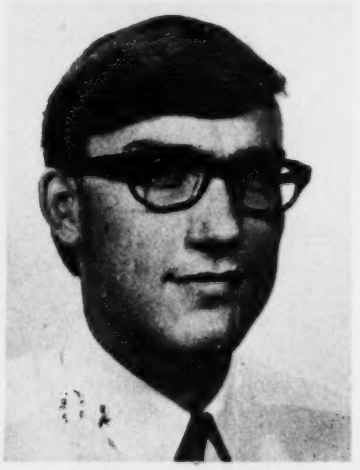
THOMAS BAKE
Recording Engineer

FRED LAMBRECHT
Recording Engineer



DAVID R. BORCHERT
Recording Technician

RICHARD DE PRIEST
Recording Technician



LONNIE L. SCHEELE
Recording Engineer

LEASE-COST STRUCTURE

. . . for GPNITL video tape materials

The distribution plan of the Library provides for an individual, freshly-duplicated recording of each lesson for each user of a course. Charges are based on the actual cost of producing a recording. Variables influencing the total cost of a course are: (1) the number and length of lessons; (2) the number of transmission points from which the signal is telecast; (3) the total span of time during which all telecasts of a single lesson occur, and (4) whether the user supplies the video tape or whether the library leases the use of the tape. For the basis of calculation, the following table gives the per-lesson cost, based on one or two points of transmission, under one agency's control, provided all replays of each lesson are within a 7-day period, with the user supplying the video tape for the duplicate recording:

15-minute lessons—$45.00 per lesson
20-minute lessons— 50.00 per lesson
30-minute lessons— 55.00 per lesson

Total cost of a course, then, is the product of the per-lesson cost times the number of lessons used. If the user wishes to renew the right to use the series during a subsequent semester or subsequent year, the cost for this renewal 7-day use period is reduced (providing all recordings have been retained by the user). The renewal costs are as follows:

15-minute lessons—$32.50 per lesson
20-minute lessons— 32.00 per lesson
30-minute lessons— 37.00 per lesson

Total cost for the renewal use period is, again, the product of per-lesson cost times the number of lessons used.

The Library has an alternate plan whereby the use of the tape for a one-week period is provided to the user. Each user still gets a new duplicate recording, thus assuring the best quality recording possible from the original master and eliminating the dangers of improper replay techniques of a previous user which might result in partial erasure or physical damage, or of delayed shipment by the previous user. The per-lesson cost under this plan, still assuming the one or two points of transmission with all replays of each lesson being carried within a 7-day period, is as follows:

15-minute lessons—$50.00 per lesson
20-minute lessons— 55.00 per lesson
30-minute lessons— 60.00 per lesson

The total cost of a course is the product of the per-lesson cost times the number of lessons used. Under this plan, there is no reduction in cost for renewal of the use period. Library-owned tape used for this plan is insured at the Library's expense, both while in transit and while in the user's possession. The only additional cost is the parcel post charges for the return of the tape after each week's use.

Quotations will gladly be provided for conditions other than those provided for above—for multiple station networks, for extended replay privileges, for use outside the United States, or for longer lesson lengths. The number of viewers—actual or potential—has no effect on the rate charges. There is no price differential for quadruplex or helical scan recordings or for open or closed circuit, VHF, UHF, or 2500 MHz systems. If you have additional questions, please contact Great Plains National.

DEFINITIONS

Terms used in ascertaining fees for use and transmission of material obtained from the Great Plains National Instructional Television Library are defined below:

Telecast

The transmission of video and audio signals by electronic means whereby such signals are subsequently viewed on a television receiver or monitor. Said transmission may be accomplished by means of an open circuit VHF or UHF television station, 2500 MHz system, inter- or intra-building closed circuit system, community antenna system, cable system, or any combination of the above. Such telecasts shall be restricted to educational television stations or other non-commercial uses under the control of or in conjunction with recognized public or private educational organizations unless otherwise authorized.

Use Period

The total elapsed time in which all programs contracted for in the series are telecast provided no single lesson shall be telecast for more than seven consecutive days starting with the date of the first telecast of that lesson. Each seven-day period or fraction thereof beyond the initial seven days shall constitute an additional Use Period for the purpose of determining fees.

The above definition applies only to the use of material which is a part of a recorded instructional television course. Policies and conditions governing use of other material in this catalog are noted individually as they apply.

Contract Use

The license for telecast for one Use Period under any one of the following conditions:

(a) One point of origination for a community antenna system, cable system, inter- or intra-building closed circuit system, or other closed circuit system.

(b) Not more than three electronically interconnected open circuit VHF or UHF television stations or 2,500 MHz systems under the same ownership or control. Each additional three interconnected stations (or fraction thereof) shall constitute an additional Contract Use for the purpose of determining fees.

(c) Not more than two open circuit VHF or UHF television stations or 2,500 MHz systems under the same ownership or control where no electronic interconnection exists and where materials are physically moved from one location to another for the purpose of additional telecasts. Each additional two stations (or fraction thereof) shall constitute an additional Contract Use for the purpose of determining fees.

(d) Use of any lesson beyond the initial seven-day Use Period either contiguous to or separated from the initial Use Period shall constitute an additional Contract Use for the purpose of determining fees.

Each of the above designated classifications shall constitute a Contract Use and shall be cumulative when used in combination, except that community antenna systems, cable systems or closed circuit systems may carry the signal simultaneously with that received from open circuit television stations where required permissions have been obtained in writing from the open circuit stations.

PREVIEWING POLICIES

All telecourses offered at the elementary, secondary and college levels by the Great Plains Library may be previewed by interested educational institutions. There is no obligation or cost connected with this service . . . save for return postage of the material to the Library.

In general, those desiring previews have a choice of two media—standard two-inch quadruplex video tape . . . or kinescope. The video tape previews—for reasons of practical economics—are available on this "no charge" basis ONLY on the quad tape configuration. The potential user should understand, however, that if the telecourse is leased it can be duplicated to most major video tape configurations as desired by the user.

Kinescope previews may be played on any 16 mm sound motion picture projector. Though kinescope previews are provided by the Library to broaden previewing possibilities and facilitate scheduling, the user should be aware of some technical quality loss always present in such transferral.

The potential user should also be aware of the fact that carefully selected lessons most representative of the telecourse are provided for preview. Only these pre-selected previews are available on a "no charge" basis . . . this arrangement again made necessary by economic considerations.

At times, the demand for previews of a certain course is so high that the initial scheduling date of the user cannot be honored. With this in mind, please list at least two alternate dates when requesting previews. Notification and confirmation of the scheduled date will be acknowledged by mail from the Library.

No-cost previewing privileges are not available on certain of the material outlined in this catalog. Please refer to individual course description pages for specific details.

Another note on "economics": Preview requests or other shipments which have to be made at other than normal surface rates—due to late request of the user—will be shipped at user's cost.

IMPORTANT: When both quad tape and kinescope previews are offered on material you wish to preview, please specify on your request which mode (quad tape or kinescope) you wish to have shipped.

INFORMATION REQUIRED FROM THE USER

If your institution, after evaluative previewing and discussion, decides to use a telecourse from Great Plains National . . . a certain amount of basic information is needed by the Library at ordering time.

Relaying of this information (outlined below . . . and demonstrated on page at right) at that time will expedite service from Great Plains Library:

- ☆ Exact name and full address of agency entering into use-agreement
- ☆ Name and title of person placing the order
- ☆ Billing information (address, number of copies needed, purchase order number, etc.)
- ☆ Title of telecourse
- ☆ Telecast schedule (program numbers and dates)
- ☆ Medium to be used (user tape, lease tape from Library, or other)
- ☆ Make and model of video tape recorder to be used, recording speed, and mode of recording (HBM, LBM, etc.)
- ☆ Shipping address . . . and special shipping instructions (material will be shipped parcel post unless otherwise indicated)
- ☆ Quantity of teacher or study guides needed

QUANTITY ORDERING OF PRINTED INFORMATION

Due to the rather extreme costs involved in the production of our annual catalog, requests for the book in quantities of more than 10 will be filled at our cost (about 60 cents per book).

Newsletter reprint requests in quantities of over 100 copies will be furnished at cost (about $5 per 100). Quantity reprints of other materials will also be furnished at cost. Contact Great Plains Library for specific quotations.

In all above-noted cases, if shipment of the material is requested at other than the standard surface postage rate, shipping charges will be assessed the purchaser.

MATERIALS FOR PURCHASE

Though most recorded material offered by Great Plains National is available only by leasing, there are some exceptions.

Those materials that may be purchased are noted on the individual course/presentation description pages. Please refer to these pages for such information.

GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY
University of Nebraska — Lincoln, Nebraska 68508

CONFIRMATION OF COURSE USE/LEASE

User: Tonowanda Valley Instructional Systems
Instructional Technology
Attn: Ima Bookkeeper
3414 Progress Road
Learnmore, Ohio 43220

Our Ref. No. _____

Date March 15, 1972

Initiated by _____

Authorized by J. Christopolous

☐ Letter ☐ Phone ☐ Pers. Cont.

☒ P.O. No. CO-00001 ☒ Received ☐ Will Follow

COURSE USE/SCHEDULE INFORMATION

Course Name MUSIC OF AMERICA

No. Lessons 15 Length 20 min. Use Period 1972-73 (Fall) Date First Telecast Sept. 28, 1972

Telecasting Station(s) WHIQ-TV

Special Conditions: _____

TAPE DUPLICATING INFORMATION

☐ Lease Tape ☒ User's Tape ☐ Purchased Tape ☐ Use Rights Renewal

Type Recorder Quad Speed 15 i.p.s. HBC Lessons/reel 1

TAPE PURCHASE INFORMATION

No. Reels 15 Stock No. 400-2-2550-VRB Cost Each $76.75

SHIPPING INFORMATION

Ship to: WHIQ-TV
8383 Discovery Lane
Learnmore, Ohio 43226

Special Instructions:
Mark each package with P.O. number

According to the above information cost quotations are as follows:

Estimated Lease Cost $750.00 Other Charges: Tape cost - $1,151.25

(Costs subject to change if telecast conditions change)

(For Office Use Only)

☐ Formal Use Arrangements Completed
☐ Use Conditions Completed
☐ Schedule Information Received
☐ Tape Duplication Data Complete
☐ User's Tape Due _____/Received

Contact: Name/Phone J. Christopolous 614/842-5511
Remarks:

15 ¢

FORM 102 6-69

TEACHER'S GUIDE PRICE LIST

PLEASE NOTE: In the listings below, TBA means price "to be announced." In regard to the guides denoted by TBA and asterisk—the cost of these former MPATI publications is being re-evaluated. It is hoped that they can be reduced from the current $2 per guide price.

	Per Copy
ADVENTURE OF SCIENCE	TBA*
ADVENTURES IN SCIENCE	$ 1.75
ALL ABOARD FOR MUSIC	.65
ALL THAT I AM	TBA*
AMERICAN HISTORY	TBA
AMERICANS ALL	1.00
AMERICANS FROM AFRICA: A HISTORY	1.10
AMERICAN SYSTEM, THE	TBA
APPROACHING POETRY	.30
AROUND THE CORNER	.90
ART ABOUT US	2.00
ART ADVENTURES	.45
ART CORNER	.60
ART DISCOVERIES	.50
ART FOR EVERY DAY	.55
ART HAS MANY FORMS	.45
ART IN TEACHING	1.00
ASTRONOMY FOR THE GIFTED	*
AVENIDA DE INGLES	.85
BASIC MACHINE SHOP PRACTICES (Tests and Answer Sheets)	1.25
BECAUSE WE CARE	TBA
BILL MARTIN	2.00
BLACK FRONTIER, THE	***
CAREER GUIDANCE	TBA
CHILD READS, A	.55
CHILDREN'S LITERATURE	.65
COMMUNICATIONS AND EDUCATION (Study Guide)	1.00**
CONTEMPORARY ISSUES— SERIES '70S	.30
CREATING ART	TBA*
CULTURAL UNDERSTANDINGS	.50
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THE GUIDES NOTED IN THIS SECTION OF THE CATALOG ARE NOT SOLD ON CONSIGNMENT. UNDER EXCEPTIONAL CIRCUMSTANCES, GREAT PLAINS NATIONAL WILL ACCEPT GUIDE RETURNS FROM USERS AND CREDIT THE USER'S ACCOUNT AT THE RATE OF 50 PER CENT OF PURCHASE PRICE (In such instances, the guides must arrive in Lincoln in new and resalable condition—per determination of GPN.).

*Student Project Books for ASTRONOMY, GEOGRAPHY and MATHEMATICS FOR THE GIFTED telecourses cost $1.75, $1.50 and $1.00 (per copy), respectively. Teachers' guides are provided without charge (one guide for each order of ten or less project books). Quantity discounts are available. Complete pricing information can be obtained, and books and guides may be ordered, from: UNIVERSITY OF ILLINOIS PRESS, URBANA, ILLINOIS 61803.

**There are special quantity rates on the COMMUNICATIONS & EDUCATION guide: 1-50 copies @ $1.00; 51-500 copies @ 90¢; and above 500 copies @ 85¢. Great Plains assumes shipping charges if sent at normal rates. The standard discount rate (see box below) does not apply to the COMMUNICATIONS & EDUCATION guides.

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Study Guides (at $1.00 per copy, plus shipping) for all CHICAGO TV COLLEGE telecourses may be ordered directly from: Chicago TV College, 5400 North St. Louis Avenue, Chicago, Ill. 60625.

Certain of the guides distributed by Great Plains National may be faced with a customized cover per desire of the using institution. A minimum order of 350 guides (of a single title) and a **six-weeks-in-advance delivery date** request are the basic requirements for this service. Please contact the Library for more specifics.

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Video Tape Recording Capabilities

There are many types of video tape recorders in use by educational institutions across the United States . . . and more and different makes and models are continually being introduced into the market.

In order to meet the varied technical needs of its patrons, Great Plains National Instructional Television Library is prepared to duplicate recorded instructional materials to the configurations of several major video tape recorders now on the market—providing proper compatibility determination has been assured by the manufacturer's engineering department.

All GPNITL courses are available on standard quadruplex video tape at either 15 inches per second or 7½ i.p.s.—and on tape for playback on the Ampex 660 and 7000 series recorders (helical scan).

And . . . through the courtesy of the following-named firms, helical scan recorder models have been placed with GPNITL on an indefinite loan basis for duplication purposes: International Video Corp. of Sunnyvale, Calif. (IVC); Craig Corp. of Los Angeles, Calif. (Craig); Dage-Bell Corp. of Michigan City, Ind. (Dage); Revere-Mincom Division of The 3M Company, St. Paul, Minn. (Wollensak); Shibaden Company (Shibaden); Sony Corp. of America through its VTR Division (Sony); and the Panasonic Company (Panasonic).

The specific brands and model numbers now at GPNITL on this loan basis:

IVC 800
Craig 6401
Dage DV 300
Sony AV 3600 (EIA-J standard)
Panasonic NV 8100
Shibaden SV-700 U
Sony CV 2000
Sony EV 200
Sony PV 120 U
Wollensak VTR 150

All the noted machines have been tested by the manufacturer's engineering departments and the compatibility is assured. As new models are introduced into the field, their performance is being evaluated by the Library's engineering department.

Great Plains National is grateful for the cooperation exhibited by the above-mentioned firms. Their contribution of equipment is adding immensely to the betterment of education through the television medium.

Although only certain specific manufacturer's model numbers have been included in the foregoing list, this does not limit the capability of the Library in providing duplicate recordings only to these configurations. Since many companies are using these basic decks and merchandising them under their own names, the list of recorders for which the Library can supply recordings is quite long. So, although your recorder may not be mentioned, if it uses one of the formats listed, the Library can supply recordings to meet your requirements.

(NOTE: Although Great Plains National telecourses, when leased, are available in all the VTR models noted above, we hasten to again explain that the "no charge" preview materials are available only on standard quad tape or kinescope.)

SERVICE EXTRAS FOR YOU

. . . from Great Plains National

Whether you lease quadruplex video tape with programming from Great Plains National . . . or whether you send in your own quad tape for GPN program dubbing—your tape gets the same special, extra service.

It is cleaned and conditioned with the Recortec Video Tape Conditioner—and at no additional cost to you whatsoever.

This conditioning means "savings" to you at all phases of your tape playback operation. The process reduces dropouts caused by oxide build-up and debris, thereby improving video quality and extending the useful life of your tape. The removal of loose oxide, dirt and dust from tape surfaces also extends the head-life of your video tape recorders, meaning additional savings to you. And this inspection process also overcomes much of the damage caused by "windowing" (slipping of tape on itself) during shipment, further extending the usefulness of your tape.

The cleaning employs a vacuum system which largely reduces the possibility of recontamination of the surface during subsequent recording and playback.

VIDEO TAPE CONDITIONER

And, as we noted before, no additional charge whatsoever is assessed for this quad tape conditioning. It's a service-extra from Great Plains National.

FILM INSPECTOR

FILM CLEANER

The traffic continues to grow at Great Plains National's Film and Special Products Division. With the jump in "use and return" of the 16mm product, comes an increase in dirt and damage to the films. Specialized machines stand ready to serve you in this instance.

Incoming used film is processed through versatile equipment that performs a number of functions—detects sprocket hole defects, detects thickness defects (caused by make-shift splices), counts the number of splices, computes footage, cleans film (by a rubbing process) and rewinds the film. No, Virginia, it doesn't juggle six oranges and play "The Stars and Stripes Forever"!

New, laboratory-processed film ready for the GPN shelves is processed through yet another machine. This machine bathes and cleans the film with a strong, patented, cleaning and conditioning fluid. In addition to this initial conditioning, once a year, as a matter of course, all GPN films take this "refresher" course.

What does this mean to you? Trouble-free projection of films . . . and assurance that the best quality picture possible reaches your viewers.

The extra services described above are important to those who are using materials from the Great Plains National Instructional Television Library. The proper care and conditioning of video tape and film mean a savings in time and money to you, the user. They also are important if you are to expect the highest quality possible in the programming secured from GPN. Through the marvels of modern mechanical technology, better service is possible. We at Great Plains National are pleased to provide these services.

T O O U R F R I E N D S A C R O S S T H E S E A . . . .

a n d O V E R T H E B O R D E R S

Let's be realistic . . . Great Plains National's Catalog of Recorded Instruction for Television is designed primarily for the use of educational broadcasters in the United States. This is not to say that we do not value our associations with you who labor overseas and over-borders. The bulk of our activities is simply taking place in the States. The pricing information and previewing policies published in the Catalog are therefore applicable in their entirety only to potential U. S. users of our materials. Times are changing, however, and before very long we suspect our Catalog will contain information applicable to world-wide use of Great Plains National's offering.

Until that time, we trust the information below will help to answer questions you may have relative to use of our materials.

- o -

TECHNICAL CONSIDERATIONS -- ALL GPNITL video taped materials are duplicated at the American Standard 525 line scan for a 60 cycle AC power system. We do not have equipment to modify this recording procedure to other line scan or power supply systems.

PRICING -- All programming for foreign consumption must be recorded on the user's video tape. The plan whereby the Library leases tape to the user is not applicable; however, arrangements for purchasing raw tape stock through Great Plains National may be made. All remittances are to be in U. S. Dollars.

BROKERAGE FEES/IMPORT ARRANGEMENTS -- The user is required to furnish Great Plains National with all necessary and pertinent papers and forms. Great Plains would secure the necessary educational certificates from our government. It is advisable that the foreign user make all import arrangements to secure the benefit of any reduced rates which would apply to educational materials.

SHIPMENT COSTS -- An analysis of our non-profit operational mode forces us to dictate that all transportation and customs costs relative to overseas or over-the-border shipment of GPNITL films or video tapes must be borne by the user. This policy applies in both normal or special shipping situations.

PREVIEWING -- Previewing policies apply as stated in the Catalog -- with the exception of transportation and customs costs. Previews to foreign countries must be sent Air-Collect . . . and must be returned Air-Prepaid.

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GREAT PLAINS NATIONAL INSTRUCTIONAL TELEVISION LIBRARY

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Those Who Use the GPNITL Service

Below are listed the many educational institutions and TV stations using Great Plains telecourses and programs during 1971-72. Our thanks go to them. Their faith and trust in the ITV library concept is responsible for GPNITL's continuing and effective service to education.

ALABAMA—Birmingham Board of Education; Jefferson County ITV System, Birmingham; Huntsville Public Schools; State Dept. of Education, state network, Montgomery.

ALASKA—Greater Anchorage Area Borough School District; Instructional Materials Center, Barrow; North Star Borough School District, Fairbanks.

ARIZONA—Arizona State University, Tempe; Tucson Public Schools.

ARKANSAS—Arkansas ETV Commission (Little Rock)—KETS, Conway.

CALIFORNIA—Anaheim City School District; Fresno County Public Schools; Long Beach Unified School Districts; Archdiocese of Los Angeles; County of Los Angeles; Southeastern California Conference of Seventh Day Adventists, Riverside; Valley ITV Ass'n, Sacramento; San Bernadino County Schools; San Diego Area ITV Ass'n; San Diego State College; Archdiocese of San Francisco; Bay Area ETV Ass'n—KQED, San Francisco; County of Santa Clara—KTEH, San Jose; College of San Mateo—KCSM; Santa Ana Unified School District; Torrance Unified School District.

CANADA—Calgary and Region ETV, Calgary, Alberta; Metropolitan Edmonton ETV Ass'n, Edmonton, Alberta; Ottawa Board of Education, Ottawa, Ontario; Ontario Dept. of Education, Toronto, Ontario.

COLORADO—Colorado Springs Public Schools; Denver Public Schools—KRMA; KTSC, Pueblo.

FLORIDA—ITV Center, Boynton Beach; Archdiocese of Miami; WSRE, Pensacola; State Dept. of Education, Tallahassee; Florida West Coast ETV—WEDU, Tampa.

GEORGIA—Georgia ETV Network, Atlanta.

HAWAII—State Dept. of Education, Honolulu.

ILLINOIS—Southern Illinois ITV Ass'n—WSIU, Carbondale; Illinois Schools ITV, Inc.—WILL, Champaign; Chicago Area School Television, Inc.—WTTW and WXXW, Chicago; West Central ETV Ass'n—WJJY, Jacksonville; Iowa-Illinois ETV Ass'n—KQAD, Moline; Bradley University, Peoria; Northern Illinois ETV Ass'n—WCEE and WREX . . . and Rock Valley College, both Rockford; Office of the Superintendent of Public Instruction, Springfield; Sterling Township High School, Sterling; New Trier Township ITV, Winnetka.

INDIANA—Indianapolis Public Schools—WFYI; Purdue University, Lafayette; Lake Central School Corp.—WCAE, Saint John.

IOWA—Iowa State University—WOI, Ames; Des Moines Area Community College Area XI, Ankeny; Motor Club of Iowa, Davenport; Iowa Educational Broadcasting Network—KDIN, Des Moines; Educational Resource Center—KCAU, Sergeant Bluffs.

KANSAS — Washburn University — KTWU, Topeka; WPTS, Wichita.

KENTUCKY—Kentucky Authority for ETV, state network, Lexington; Kentuckiana ETV, Louisville.

LOUISIANA—State Dept. of Hospitals, Baton Rouge; New Orleans Public Schools—WYES; Lincoln Parish School Board, Ruston.

MARYLAND—Maryland Center for Public Broadcasting, state network, Baltimore.

MASSACHUSETTS—Boston Catholic Television Center; Eastern Educational Network, Newton Upper Falls (serving District of Columbia, Massachusetts, New Hampshire, New York, Pennsylvania, West Virginia . . . and other states).

MICHIGAN—Alpena Public Schools; Archdiocese of Detroit; Detroit Public Schools; Michigan Classroom Television, East Lansing; Northern Michigan University—WNMR, Marquette; Oak Park Schools; WTVS and WWJ, Southfield.

MINNESOTA—Minneapolis Public Schools; Twin City Area ETV Corp.—KTCA and KTCI, Saint Paul.

MISSOURI—Kansas City Public Schools—KCSD; KETC, St. Louis.

MONTANA—Montana State University, Bozeman.

NEBRASKA—Nebraska Council for ETV—both KUON and state network—and Nebraska ETV Council for Higher Education, all in Lincoln; Metropolitan Omaha Educational Broadcasting Ass'n—KYNE.

NEVADA—Educational Communications Commission, Carson City; Clark County School District—KLVX, Las Vegas.

NEW HAMPSHIRE—University of New Hampshire—WENH, Durham.

NEW YORK—Catholic Diocese of Brooklyn; WNYE, Brooklyn; Elmira Board of Education; Long Island ETV Council, Garden City; New York Network—WCNY, Liverpool; WNDT School TV Service, New York City; Community Education Center and WXXI—both Rochester; Mohawk-Hudson Council on ETV, Schenectady; Diocesan Television Center, Uniondale; St. Lawrence Valley ETV Council, Watertown; Archdiocese of New York, Yonkers.

NORTH CAROLINA—University of North Carolina, Chapel Hill; Charlotte-Mecklenburg Schools—WTVI, Charlotte.

NORTH DAKOTA—North Central Council for School TV—KFME, Fargo.

OHIO—ETV for Southeastern Ohio, Athens; Bowling Green State University—WBGU; Greater Cincinnati TV Educational Foundation; Case Western Reserve University and WVIZ—both Cleveland; Ohio Educational Broadcasting, state network . . . WOSU—all Columbus; Miami University—WMUB, Oxford; Greater Toledo ETV Foundation—WGTE.

OKLAHOMA—Independent School District #89—KOKH, Oklahoma City.

OREGON—Oregon State University, Corvallis; Eugene Public Schools.

PENNSYLVANIA — Lehigh Valley ETV Corp., Bethlehem, Northwestern Pennsylvania Regional Broadcast Council—WQLN, Erie; State Dept. of Public Instruction, Harrisburg; Mifflin County School District, Lewistown; Metropolitan Pittsburgh ETV—WQED and WQEX; Allegheny Educational Broadcasting Council — WPSX, University Park.

RHODE ISLAND—WSBE ETV Services, Providence.

SOUTH CAROLINA—South Carolina ETV Center, state network, Columbia.

SOUTH DAKOTA—South Dakota ITV Council, state network, Pierre.

TENNESSEE—Northwest Tennessee Public School ITV, Dresden; WDCN, Nashville.

TEXAS—Abilene Public Schools; Southeast Texas ETV Council—KLRN, Austin; KERA, Dallas; Gulf Region ETV Affiliates—KUHT, Houston; Richardson Independent School District.

UTAH—Utah Network for ITV, Salt Lake City.

VIRGINIA—Virginia Polytechnic Institute, Blacksburg; Shenandoah Valley ETV Corp.—WVPT, Harrisonburg; Hampton Roads ETV Ass'n—WHRO, Norfolk; Virginia State College, Petersburg; Virginia Highway Safety Division and Central Virginia ETV Ass'n—WCVE, both Richmond; Blue Ridge ETV Ass'n—WBRA, Roanoke.

WASHINGTON — University of Washington — KCTS, Seattle; Inland Empire ETV — KSPS, Spokane; Tacoma Public Schools—KTPS.

WEST VIRGINIA—WSWP, Beckley; West Virginia Educational Broadcasting Authority, Charleston; WMUL, Huntington; West Virginia University—WWVU, Morgantown.

WISCONSIN—North Eastern Wisconsin In-School TV—WLUK, Green Bay; University of Wisconsin—WHA . . . Educational Communications Board—both Madison; Archdiocese of Milwaukee; Milwaukee Public Schools—WMVS and WMVT.

Many other schools and educational organizations throughout the United States . . . and in a number of foreign countries . . . have used teacher utilization materials and availed themselves of other related services offered by the Great Plains National Instructional Television Library.

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elementary level television

Videotaped Telecourses Described in This Section of the Catalog are Available for Lease on Either Standard Quadruplex or Helical Scan Configurations (see Colored Pages).

PREVIEWS OF THIS MATERIAL ARE AVAILABLE ONLY ON QUADRUPLEX VIDEO TAPE AND/OR KINESCOPE (FILM)

ART CORNER

Thirty, 15-minute lessons

Grade 1

ART CORNER has been planned to provide art appreciation, enrichment and creative activities for the students. The lessons have been designed to aid the student in developing the ability to express himself visually and creatively; and to help him in understanding American culture while, at the same time, developing a sense of discriminating artistic taste.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART CORNER and suggesting follow-up methods for the classroom and the other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She was born in Washington, D.C. and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968, she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Sample previews of typical pre-selected lessons from ART CORNER are available on either quadruplex video tape or kinescope. A sample copy of the teacher guide may also be obtained for evaluation.

LESSON SUMMARIES:

1. ART ACTIVITIES AHEAD: Introduction and manipulation of tempera paint and brushes.
2. NO BRUSHES TODAY: Exploring ways of working with finger paints.
3. WITH SCISSORS AND PASTE: Recognizing and cutting shapes.
4. TELL ME A STORY: Encourage students to use crayons to tell a story about their own family. What their mother or father does during the day.
5. CHALK CAN BE DRY OR WET: Manipulating chalk to discover that it has a soft quality and can be rubbed, smudged or used with water for different effects.
6. LOOK CLOSELY: Awareness of pattern in nature through collecting nature objects and making crayon rubbings.
7. WHO AM I?: Exploring, cutting, bending and folding paper to create cut paper masks.
8. PAPER BAG PUPPETS: Experimenting with paper bags and crayons and cut paper to create puppets resulting in individual spontaneous creative dramatics.
9. I LIKE TO: Students are encouraged to show themselves and the things they like to do at school, at home, or at play . . . using crayons, paint or cut paper.
10. MIX YARN WITH WHEAT PASTE: Manipulating yarn dipped in wheat paste to form designs and shapes.
11. A SHORT GIRAFFE?: Comparing shapes and textures of animals to increase students' awareness.
12. A BALL OF CLAY: Discovering that clay can be squeezed, pounded, pressed, rolled or pinched.
13. LET'S DECORATE: Decorations and gifts for the holiday season.
14. THE CHRISTMAS SPIRIT: Appreciation of the Spirit of Christmas through music and art.
15. WEAVE WITH PAPER: Developing an awareness of woven fabrics by discovering the principles of weaving through paper weaving.
16. FOLD AND CUT: Experimenting with folding and cutting paper.
17. WITH NEEDLE AND YARN: Discovering how to thread a needle and make running stitches.
18. LET'S EXPERIMENT WITH WATER COLORS: Manipulating paint and water to mix light and dark shades.
19. CREATE WITH SALVAGE: Students are encouraged to use their imaginations to create constructions using wood glue, boxes and other salvage materials.

SANDRA WAUGAMAN

20. MORE FUN WITH FINGER PAINTS: Exploring the possibilities of monoprints.
21. CREATIVE DRAMATICS: Encouraging students to express themselves creatively, verbally as well as visually.
22. LET'S PRETEND: Creating puppets using cardboard or paper plates.
23. MAKE A PRINT: Manipulating objects such as fingers or salvage shapes to make a print.
24. WOULD YOU LIKE TO MAKE A BOOK?: Manipulating paper to achieve a simple four-page book to decorate with drawings or prints.
25. HOW BIG?: Exploring differences in size in everyday objects.
26. DO YOU SEE WHAT I HEAR: Encouraging students to be more aware of their sense of hearing as well as their sense of seeing.
27. EXPERIMENT WITH PAINT: Using sponges, cardboard and cloth to manipulate paint.
28. ART IN YOUR LIFE: Relating art to the child's daily world.
29. A SALVAGE PICTURE: Creating designs or pictures using feathers, cloth, yarn, buttons, seeds, bark and other salvage or nature materials.
30. WHAT HAVE WE LEARNED?: Review of materials and suggestions for using some of them during the summer.

30A. BUFFER LESSON: An appreciation lesson to be used in calendar year when needed.

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Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ART ABOUT US

Thirty, 20-minute lessons
(and Teacher Utilization Lesson)
Grade 2

TV TEACHER BRUCE McGHIE

Though especially designed for second graders, this course, with slight modification, can be adapted to other primary levels.

Primary objectives of the course are to produce in the student an appreciation of the processes and intuitions related to artistic expressions, and to foster a spirit of observation on the uses of art in nature . . . thus developing an awareness in the student of the art that surrounds him.

There is a two-fold purpose in this telecourse. The primary purpose is to alert the child to the availability of the materials about him; the second purpose, to aid the teacher in conducting a creative art program on a limited budget.

Users, however, should understand that situations presented in the series do not suggest conformity, either in technique or in the art created. They rather are meant to stimulate students to express their feelings and interpret the environment in which they live.

Teacher Bruce McGhie has experience in rural and city school systems and at the college level. He has been art consultant for the Fargo, North Dakota, schools for many years.

An excellent teacher's guide suggests helpful instructional materials to be used in conjunction with the course.

The lesson titles of ART ABOUT US:

(Teacher Utilization Lesson)

1. **Art About Us**
2. **Mosaics**
3. **Finger Painting**
4. **Monoprinting**
5. **Paper Cutting**
6. **Paper Construction**
7. **Clay**
8. **Print Making 1**
9. **Print Making 2**
10. **Art Appreciation**
11. **Masks**
12. **Guest Artist—Maxine Shanight**
13. **Weaving**
14. **Crayons**
15. **Guest Artist—Adele Ruliffson**
16. **Paper Sculpture**
17. **Chalk**
18. **Guest Artist—Ethel Domesle**
19. **Dioramas**
20. **Letter Cutting**
21. **More Masks**
22. **Yarn Stitchery**
23. **Guest Artist——Orland Rourke**
24. **Color**
25. **A Look in Our Clutter Box**
26. **Puppets**
27. **Let's Weave Again**
28. **Art Appreciation**
29. **Screen Printing**
30. **Art Still About Us**

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

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Produced for the North Central Council for School Television, Fargo, N.D., at KFME-TV

ART DISCOVERIES

Thirty, 15-minute lessons

Grade 2

The emphasis in ART DISCOVERIES is on the child's discovery, awareness, involvement, self-expression and evaluation. This is accomplished in a variety of ways—by exposing the student to works of art by recognized artists . . by fostering the discovery of art qualities in the world around him (both natural and man-made) . . . by involving the student in different forms of creative art activities he can use for self-expression . . . and by exploring the child's use of senses and emotions.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART DISCOVERIES and suggesting follow-up methods for the classroom. The other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She was born in Washington, D.C., and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968 she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Sample previews of typical pre-selected lessons from ART DISCOVERIES are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

LESSON TITLES:

1. **DISCOVERING LINES: Creating an awareness of the many different lines in the world.**
2. **USING LINES: Use of lines in crayon or pencil drawings.**
3. **DISCOVERING SHAPES: A look at shapes in nature and the man-made world.**
4. **USING SHAPES: A demonstration of making constructions using shapes.**
5. **HOW DO YOU FEEL TODAY?: Students will discuss ways animals and people express their feelings. Emotion in all forms of art is stressed.**
6. **DISCOVERING FACES: Making a mask that shows an emotion will be demonstrated.**
7. **DISCOVERING TEXTURES: Look at and label different textures using living, natural and man-made objects.**
8. **USING TEXTURES: Demonstrating ways students can add texture to their drawings.**
9. **DISCOVERING ART ALL AROUND US: A discussion of daily objects in terms of their design.**
10. **MAKING DISCOVERIES IN A MUSEUM: Visiting a museum to look at paintings and to discuss the artists' inspirations for the paintings.**
11. **DISCOVERING PAINT: Expression of things students have seen, heard or felt in the creative art activity of painting.**
12. **DISCOVERING IDEAS FOR CHRISTMAS: Students learn to use their own ideas for a practical purpose such as making gifts or decorations for the holidays. The art of printing is demonstrated.**
13. **IF YOU DESIGNED YOUR SCHOOL: A look at school buildings and their designs. Students will be asked to design an ideal school.**
14. **DISCOVERING DESIGNS IN CLAY: Use of the senses of sight and touch to create a three-dimensional art object using clay.**

15. **HOW CAN YOU MAKE YOUR SCHOOL, HOME OR COMMUNITY MORE BEAUTIFUL?: Stresses the responsibility students have to make their surroundings more attractive.**
16. **DISCOVERING STITCHES: A demonstration of threading a needle and making running and couching stitches.**
17. **DISCOVERING SPACE: Demonstrates the difference between a circle and a ball, a square and a block, and a triangle and a pyramid.**
18. **PAPER TAKES SHAPE: A demonstration of paper sculpture.**
19. **DISCOVERING PUPPETS: Demonstrates making a puppet and the staging of impromptu puppet shows.**
20. **DISCOVERING CRAYONS: New methods of using crayons—crayon etching and melted crayons.**
21. **DISCOVERING USES FOR MACHINERY: Ways that students can make their own slides, visuals for projectors and even films.**
22. **DISCOVERING LIGHT AND DARK: Developing an awareness of seeing light and dark in everyday surroundings.**
23. **DISCOVERING ARRANGEMENTS: Ways of using lines and shapes to arrange a variety of objects.**
24. **DISCOVERING THE SENSES IN ART: Helping students become more aware of how they can respond to art with their senses . . . and to expose them to more examples of famous artists' work.**
25. **DISCOVERING ART TREASURES: Visiting the Valentine Museum and the Virginia Museum of Fine Arts.**
26. **HOW DOES YOUR WORLD CHANGE?: Changes in trees, clouds and weather are discussed.**
27. **WHAT IS ART?: Compare and contrast examples of good quality art work and poor quality work.**
28. **USING YOUR IMAGINATION: Discuss methods of communicating ideas and emotions using pantomime.**
29. **DISCOVERING RHYTHMIC PATTERNS: Make students more aware of rhythm in art and nature.**
30. **DISCOVERING OURSELVES THROUGH ART: Student evaluation of their own art work.**

30A. **EARLY AMERICAN CRAFTS: Buffer lesson to be used in calendar year when needed.**

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ART ADVENTURES

Fifteen, 20-minute lessons

Grade 3

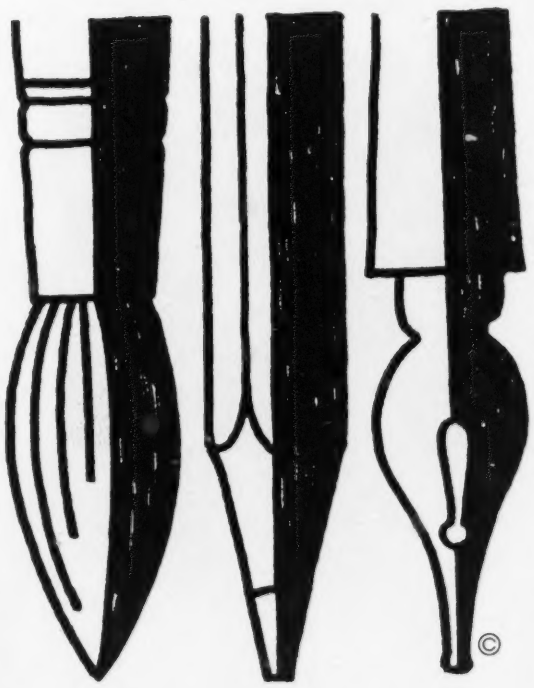
ART ADVENTURES is planned to provide art appreciation, enrichment and creative activities for the students. The lessons have been tailored to assist the student in developing expressive abilities, an understanding of our culture and a sense of discriminating taste.

Two additional optional lessons are available for use with this series. One is a utilization lesson explaining the aims of ART ADVENTURES and suggesting follow-up methods for the classroom. The other is a buffer lesson dealing with art appreciation.

The television teacher is Mrs. Sandra F. Waugaman. She is a native of Washington, D.C., and attended public schools in New York and Maryland. She graduated with a B.A. degree in elementary and secondary art education from the University of Maryland and taught elementary art in the Richmond, Virginia, Public Schools.

Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association and was publicity chairman for the 1970 Southeastern Art Association Convention. In 1968, she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, an art instruction series for the fifth grade level—also distributed by Great Plains National.

Sample previews of typical pre-selected lessons from ART ADVENTURES are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.



LESSON SUMMARIES:

1. **ADVENTURES AHEAD:** Introduction to experimenting with paint to develop student awareness of pattern and design.
2. **WHAT CAN YOU DO WITH PAPER?:** Appreciation and understanding of paper as an art material through a demonstration of paper making in colonial Williamsburg, Virginia. Paper sculpture will be demonstrated so that students may express their own ideas in a three-dimensional form.
3. **TURN TO NATURE:** Nature as an inspiration for artists. An awareness of the beauty in trees will be interpreted by children.
4. **MAKE A STENCIL PRINT:** Simplifying shapes in nature will be the basis for designing a stencil print for use in daily life. Emphasis will be on relating shape to area to be decorated.
5. **COMMUNICATE WITH PAINT:** Students are encouraged to communicate ideas about their everyday life and experiences through tempera paint. Using a center of interest and overlapping to show distance will be stressed.
6. **LET'S WORK WITH CLAY:** Awareness of clay products, bricks, pottery and tiles. Constructing well-designed and decorated pinch pots will be demonstrated.
7. **AN OLD-FASHIONED CHRISTMAS:** Appreciation of hand-crafted toys and decorations of long ago.
8. **DECORATE THE WALLS:** This lesson gives students an awareness of how artists have decorated walls throughout history. Suggestions will be given for using many different materials to create their own wall decorations, such as paper sculpture, chalk, paint and clay.
9. **ANIMALS THAT NEVER WERE:** Through two- and three-dimensional work in salvage construction or drawings, students are encouraged to create their own imaginary animals.
10. **PAINT PLUS IMAGINATION:** Experimenting with blotting and blowing paint. Students may wish to create stories or poems about their paintings.
11. **LOOK AT US:** Students' observations of themselves and their friends as subject matter for two- or three-dimensional portraits, using salvage, paint or a variety of other materials.
12. **DO OIL AND WATER MIX?:** Experimenting with crayons and water colors in creating designs with crayon resist. Emphasis on contrast between light and dark colors and values.
13. **DESIGN IN SPACE:** Awareness of moving shapes in space—birds, leaves and branches—as applied to creating designs for mobiles.
14. **FUN WITH PUPPETS:** Methods of creating stick puppets so students can express their own ideas both visually and verbally.
15. **SEE WHAT WE HAVE DONE:** Guides to help students evaluate their own work so they can improve and grow in art. Displaying students' work and arranging bulletin boards will be demonstrated so all can enjoy and appreciate other students' and adult artists' work.

15A **ART IN YOUR LIFE:** Buffer lesson to be used in calendar year when needed.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ART HAS MANY FORMS

Fifteen, 25-minute lessons

Grade 4

The telecourse ART HAS MANY FORMS is designed to provide art appreciation, enrichment and creative activities for the viewing students.

It is one of a block of five such series (Grades 1 through 5) produced by the Central Virginia ETV Corporation and distributed by Great Plains National.

Basic objectives of ART HAS MANY FORMS are to help the viewing students: develop the ability to express their ideas visually and creatively . . . develop an understanding of our culture . . . and develop discriminating taste so that art can be an important part of the student's daily life.

The accompanying teacher's guide contains a list of art supplies that may be used in conjunction with the series . . . plus a salvage materials chart, a bibliography and a glossary.

In addition to the fifteen lessons of ART HAS MANY FORMS, a buffer program is available for use if needed; however, it is not outlined in the teacher's guide.

A Washington, D.C. native, television teacher Sandra F. Waugaman was graduated with a B.A. in art education from the University of Maryland and taught elementary art in the Richmond Public Schools. Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association.

In 1968 she received a Broadcast Media Award from San Francisco State College for ART FOR EVERY DAY, a fifth-grade level telecourse also distributed by Great Plains National.

Sample previews of typical pre-selected lessons from ART HAS MANY FORMS are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

Lesson summaries:

1. DOES ART HAVE MANY FORMS?—Introduction and explanation of different forms of art
2. PRINTING IS FUN—Salvage printing, repeat patterns
3. NATURE IS AN ARTIST—Design qualities in nature
4. FROM EARTH TO FIRE—Coil bowls and animals in clay
5. WHERE CAN YOU GET IDEAS?—Discussion of where adult artists and other children found ideas for their art work
6. GIVE PART OF YOURSELF—Inexpensive gifts of good taste and gifts to make
7. THE BEAUTY OF CHRISTMAS—Christmas around the world
8. EXPLORE WITH PAINT—Opaque paints and transparent water colors
9. WHAT DO YOU SEE?—Careful observation of lines and shapes as a basis for drawing
10. AN IMAGINATIVE NEEDLE—Basic embroidery stitches and uses of stitchery
11. ANIMALS EVERYWHERE—Historic animals in art; drawing, painting, and making three-dimensional animals
12. PUPPETS COME ALIVE—Hand puppets and marionettes
13. COLONIAL CRAFTS—A visit to Colonial Williamsburg, with craft demonstrations of candlemaking, pewter casting, textile dyeing and shingle making
14. POSTERS SPEAK OUT—Lettering and poster design
15. WE VISIT A MUSEUM—Museum exhibits examined with special attention given to arrangement of the display
15A. LOOKING AT ART—A buffer lesson to be used during the year if necessary.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

TIME FOR ART

Thirty, 20-minute lessons
(and Teacher Utilization Lesson)
Grade 4

To help all children appreciate the universal need for art . . . to provide creative art experiences, fostering the realization that art contributes to the joy and richness of living . . . to develop the student's ability to evaluate his own work and that of others . . . to motivate the creative and cultural tastes of children from disadvantaged homes.

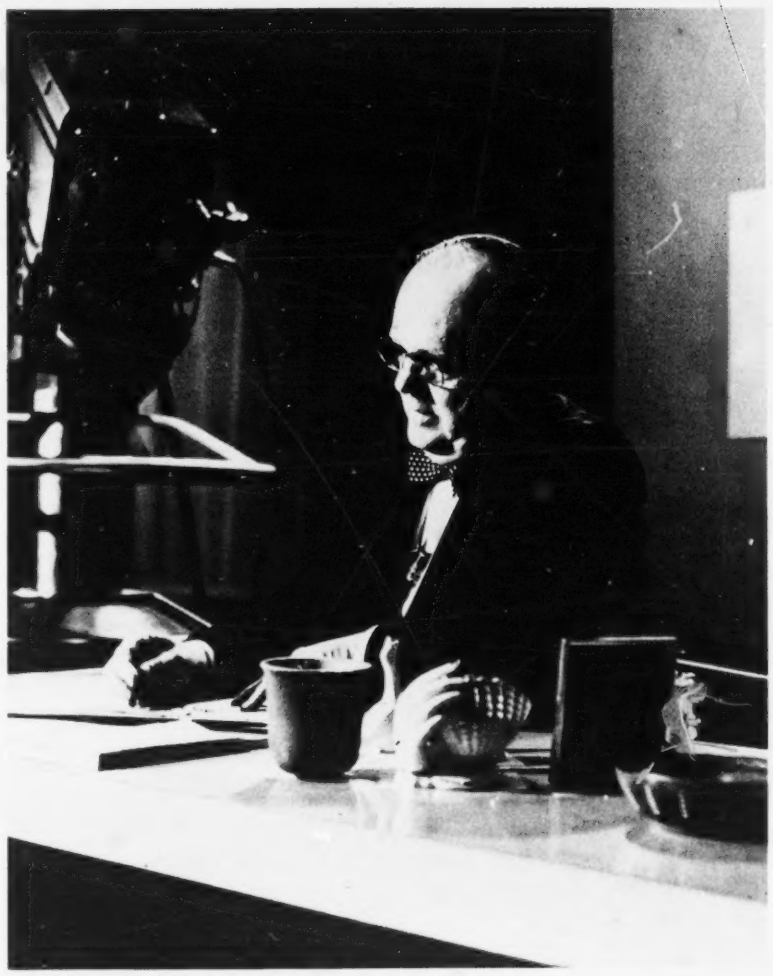
The foregoing are among the objectives of TIME FOR ART, as stated in the teacher's guide accompanying the course.

Teacher Bruce McGhie suggests that the classroom teacher of TIME FOR ART can make valuable use of the television experiences by "seeing that a good elementary art program not only lays the foundation of tomorrow's cultural pattern of our community but also contributes to the development of the individual child's aesthetic value."

TIME FOR ART is keyed for the fourth grade curriculum but can be easily modified for use by any of the intermediate grades.

The lesson titles in TIME FOR ART:

(Teacher Utilization Lesson)
1. Paper Shapes and Sculpture
2. Design With Nature
3. Using Powder Paint
4. Cutting a Figure
5. Papier-Mache
6. Clay
7. Mobiles
8. Creative Weaving
9. Make a Book
10. Craft 1
11. Mosaics
12. Decorative Papers
13. Handpainting
14. Designing
15. Appreciation
16. Collage
17. Masks
18. Murals
19. Printmaking
20. Puppets and Marionettes
21. Tie and Dye
22. Playing With Paper
23. Water Color
24. Craft 2
25. Let's Draw Trees
26. Appreciation
27. Creative Stitchery
28. Applique, Yarn and Felt
29. Silk Screen
30. Is There Still "Time for Art"?



TV TEACHER BRUCE McGHIE

Quadruplex video tapes or a kinescope of a typical lesson from the course—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced for the North Central Council for School Television, Fargo, N.D., at KFME-TV

ART FOR EVERY DAY

Fifteen, 25-minute lessons

Grade 5

The series ART FOR EVERY DAY is the upper most grade level presentation in a block of five art education telecourses (Grades 1 through 5) produced by the Central Virginia ETV Corporation and distributed by Great Plains National.

ART FOR EVERY DAY has the distinction of being a national ETV award winner. In 1968, the series received a Broadcast Media Award from San Francisco State College.

As in the other presentations, it has as its prime purpose that of providing art appreciation, enrichment and creative activities for the viewing students.

ART FOR EVERY DAY features, in addition to its regularly structured fifteen programs, a buffer lesson that can be used if necessary during the calendar year. This lesson, however, is not outlined in the teacher's guide.

The guide outlines the fifteen regular programs and contains a list of art supplies and salvage materials that may be used in conjunction with the series. Also included in the guide are a bibliography and a glossary.

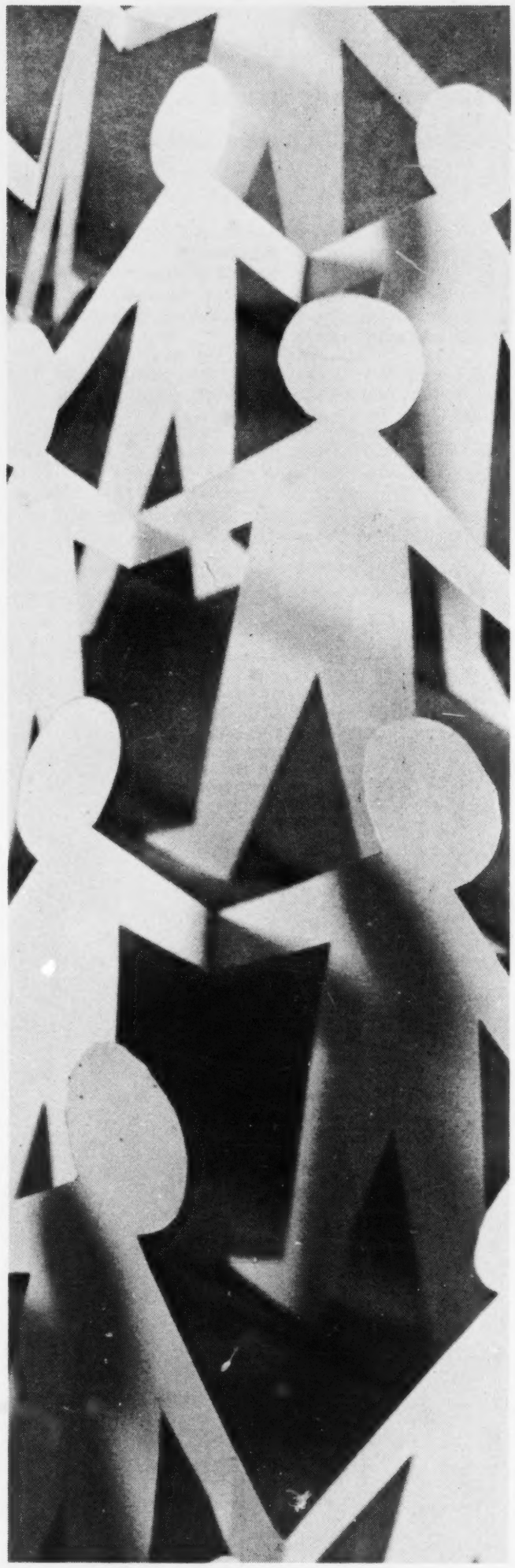
The television teacher is Sandra F. Waugaman. A native of Washington, D.C., she took her B.A. in art education from the University of Maryland and taught elementary art in the Richmond Public Schools. Mrs. Waugaman is a member of the Virginia Art Education Association and the National Art Education Association.

Sample previews of typical pre-selected lessons from ART FOR EVERY DAY are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

Lesson summaries:

1. **WHO IS AN ARTIST?**—Introduction and elements of design
2. **LET'S MAKE A PRINT**—Linoleum and cardboard printing
3. **PEOPLE IN ACTION**—Figure drawing
4. **WHAT MAKES AN ARTIST FAMOUS?**—Comparing and contrasting traditional and contemporary art
5. **FROM THIS EARTH**—Clay figures, slab construction and clay decoration
6. **ART WHEREVER YOU ARE**—Art at home and school, bulletin boards, and gift making and selection
7. **CHRISTMAS JOY**—Religious art
8. **ART AND MUSIC THROUGH THE AGES**—Art and music as a reflection of the times
9. **WHY CREATIVITY?**—Creative expression in painting, sculpture, music and dramatics
10. **PAINT YOUR WORLD**—Tempera paints, perspective
11. **THE THIRD DIMENSION**—Sculpture in wood, soap and salvage
12. **PUTTING ART TO WORK**—School beautification
13. **OVER AND UNDER**—Weaving techniques
14. **THE CHANGING SKYLINE**—Architecture then and now
15. **LET'S EVALUATE OUR WORK**—Evaluation of student art work

15A. **BUFFER LESSON**—To be used during the year if necessary

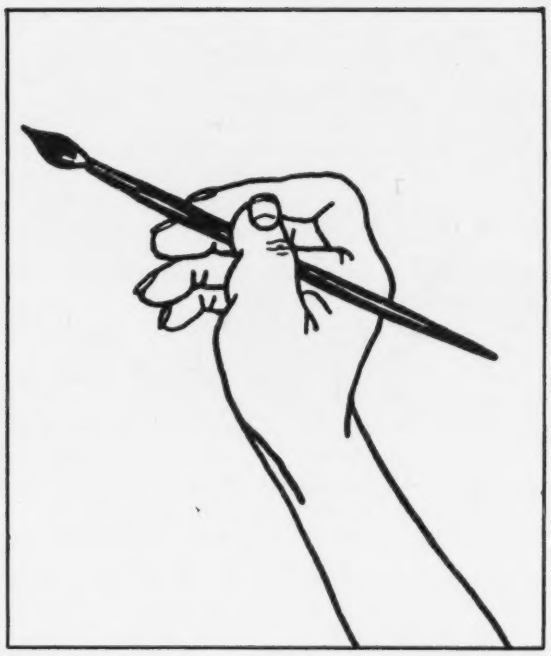


Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

CREATING ART

Sixteen, 20-minute lessons

Upper Elementary



CREATING ART strives to present in these telecasts the upmost stimulation for individual creative expressions, artistic awareness and appreciation. The programs are designed to help children see, create and understand art forms, and to help teachers become more knowledgeable about the process of teaching and motivating children through visual arts.

The series is a tool for motivation and an exposure to the vast world of visual communication; it defines for teachers and students the content of art, the relationship of the individual to his visual environment, the visual language of art, and the correlation between the child's expressions and the artist's expressions.

The content of the series is based on the assumptions that:

—Art is worthwhile for all;

—Art can help students become more attentive to aesthetic dimension;

—Art can help all students find ways to communicate with visual symbols;

—Art and its many facets have played a vital role in the development of our culture, past and present; and

—Teachers need to organize a quality art program for all students.

There are three parts to this elementary level series. Part One deals with LEARNING TO SEE and consists of six programs: The Visual Environment, Line and Shape, Texture, Color, Space and Movement, and the Subjects of Art. Part Two deals with LEARNING TO CREATE ART FORMS and consists of seven programs: Creating Art Through Drawing, Printing, Painting, Modeling and Pottery Making, Stitching and Weaving, Collage, and Sculpturing. Part Three deals with LEARNING TO UNDERSTAND ART and consists of three programs: Understanding the Intent of Art and Artists, Making Judgments About Art and Making an Aesthetic Statement.

These telecasts are available in either color or monochrome format. Television teacher William Bealmer, is assistant superintendent, Division of Instruction, Office of the Superintendent of Public Instruction, Springfield, Illinois.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

CREATING ART program titles and synopses:

PART 1: LEARNING TO SEE

1. **LEARNING TO SEE THE VISUAL ENVIRONMENT—helps strengthen the student's awareness to his visual world and to sharpen sensitivity to people, objects and things.**
2. **LEARNING TO SEE LINE AND SHAPE—helps the student learn about line and shape and to expose him to these art elements as they appear in his visual world.**
3. **LEARNING TO SEE TEXTURE—helps the student see texture and become aware of actual as well as created textures.**
4. **LEARNING TO SEE COLOR—helps the student explore the world of color and to grasp meanings and significance in the use of color.**
5. **LEARNING TO SEE SPACE AND MOVEMENT—helps the student sense various motions which occur and to see the relationships of space and motion to visual expression.**
6. **LEARNING TO SEE THE SUBJECTS OF ART—shows the student the sources and inspiration for subject matter for visual expressions.**

PART 2: LEARNING TO CREATE ART FORMS

7. **DRAWING—helps students learn about drawing and to find ways to use line to create quality drawings.**
8. **PRINTING—helps students learn the techniques of printing and how these can be utilized for visual expressions.**
9. **PAINTING—helps students learn about using paint and other media for painting.**
10. **MODELING AND POTTERY MAKING—helps students experiment with a plastic material and to construct objects of clay.**
11. **STITCHING AND WEAVING—helps students learn various techniques in combining threads and fabrics.**
12. **COLLAGE MAKING—helps students find ways to combine various media.**
13. **SCULPTURING—helps students build and design three-dimensional forms.**

PART 3: LEARNING TO UNDERSTAND ART

14. **THE INTENT OF ART AND ARTISTS—helps students realize the intent of artists and what they believe about their own expressions.**
15. **THE JUDGMENTS ABOUT ART—helps students develop a critical and appreciative attitude about a work of art.**
16. **AN AESTHETIC STATEMENT—helps students develop a feeling about an artist, how he works, and how he utilizes the elements of art.**

Produced for Office of the Superintendent of Public Instruction, State of Illinois
. . . by Bradley University TV Center at WIRL-TV, Peoria, Illinois

FOR THE LOVE OF ART

Fifteen, 20-minute lessons

Intermediate Grades Level

"If a child has an awareness and a sensitivity to his world and what he has learned, he has creative potential. We can strengthen this potential by helping him develop confidence in his ability to handle the tools of art."

So states John N. Robbins, Jr., television teacher of FOR THE LOVE OF ART. Teacher Robbins proceeds to develop such student confidence in this art education series.

Five areas of artistic expression are studied in FOR THE LOVE OF ART—drawing, painting, graphics, clay and construction. On-camera students participate in each televised lesson. Both works by famous artists . . . and the art work of the children are shared with the student-viewers. Some of the skills discussed are designed to fit the average and low-average student while others are geared to students who need greater challenge.

Sample previews of typical pre-selected lessons from FOR THE LOVE OF ART are available on either quadruplex video tape or kinescope. A sample copy of the teacher guide may also be obtained.

LESSON SUMMARIES:

1. **LINE AND FORM:** By shaping, defining and creating dimensions, line carries our eye through all the vast experiences we share in painting, drawing, architecture and nature.
2. **SHAPE AND SPACE:** Shape is not only the configuration of an object or group of objects, it is also the space surrounding those objects.
3. **FACES AND FIGURES:** Students learn about the face and figure by sketching a live model, studying limbs and joints of a skeleton and by looking at famous paintings.
4. **BRUSH PAINTING:** Learning to feel comfortable with a brush, to handle it with ease and confidence, is a necessary fundamental in painting.
5. **VARIETY PAINTING I:** There are many tools for applying paint, beside brushes—sponges, squeeze bottles, sticks and cotton balls.
6. **VARIETY PAINTING II:** The student is encouraged to experiment with different textures of paint —spray enamel, finger paint, tempera/wheat paste . . . and with collage effects.
7. **MURAL MAKING:** Mural making has long been an exciting challenge to children. Their uninhibited use of color has resulted in often striking and beautiful compositions.
8. **GRAPHICS I:** The elements of anticipation and surprise experienced when transforming a design from one surface to another give printmaking an added appeal to children.
9. **GRAPHICS II:** Vegetable printing and "gadget" printing often bring surprising results. The greatest rewards, however, are involvement and personal satisfaction.
10. **GRAPHICS. III:** Other methods of transferring a design—stencils, linoleum blocks, printing clay. A few decorative aspects of designing and printing are also discussed.
11. **CLAY:** Children delight in transforming shapeless hunks of clay into ornamental or functional objects. The real thrill is in working the clay from idea to reality.

JOHN N. ROBBINS JR.

12. **PAPIER-MACHE:** This material can be used in dozens of ways to create objects that are among the most beautiful in three-dimensional art.
13. **PAPER SCULPTURE:** By scoring, cutting, bending, rolling and folding, flat ordinary construction paper can be magically turned into a variety of three-dimensional forms.
14. **MOBILES AND STABILES:** Balancing and counterbalancing become ideas to challenge young artists in designing and building a mobile—a sculpture using motion as a basic purpose.
15. **MASKS:** Masks are dramatic. They can delight or frighten the observer and can be made from a wide variety of materials, papier-mache, paper bags, or by paper sculpture.

Produced by the Greater Washington TV Ass'n, Inc., Washington, D.C., at WETA-TV

KALVAK

16mm

(Eskimo Art)
Color/Sound 16mm Film (18 minutes)
Grade 4 and Up

Kalvak is an Eskimo woman in her late sixties. Until some twenty years ago, her fame rested solely in her reputation as the finest seamstress on Holman Island in Canada's Northwest Territories.

Then, a Jesuit priest discovered some of her drawings among her sewing patterns and, supplying her with drawing materials, encouraged her to develop her artistic talent. She has since become increasingly well known among art connoisseurs of the world as the creator of some of the most highly sophisticated and visually articulate drawings to emerge from the world of Eskimo art.

This "distaff Picasso of the North" is the subject of KALVAK, a film made by Leo Bushman, associate professor of art at the University of Calgary in Calgary, Alberta, Canada—in cooperation with the University's Department of Communications Media.

As a child, Kalvak went on many long hunting trips with her parents. She uses the subject matter of these experiences and thereby gives her drawings a strong environmental emphasis. When given color as a medium, she demonstrates a natural sense by producing beautifully sensitive compositions, innately Eskimo.

Her round face, intricately tattooed with the beauty marks of her culture, is animated with humor and occasionally she raises her strong voice to sing an Eskimo tune.

The film KALVAK gives a glimpse into the character, environment and problems of this visual sourceress and other artists and allows the audience to experience the power of Eskimo art.

KALVAK may be used both by television transmission . . . or as an audio-visual presentation within a classroom. It may be either purchased or rented.

PURCHASE (without television rights).....$160
RENTAL (without television rights) 15

Please contact Great Plains National for quotations on television use of this film.

KALVAK may be previewed at no cost—save for return shipping charges.

GPNITL distributes Kalvak in the U.S. only. For other distribution information, contact:

L. Alan Robertson
Director, Dept. of Comm. Media
University of Calgary
Calgary 44, Alberta, CANADA
403 284-5285

Produced by Leo Bushman . . . in cooperation with the University of Calgary's Department of Communications Media

AVENIDA DE INGLES

Thirty, 15-minute lessons

Primary Grades

AVENIDA DE INGLES is designed for Spanish-speaking children who, upon entering school, find themselves faced with a number of problems—a language barrier, cultural differences, and adjustment to a new and foreign daily routine.

The series represents a balanced presentation of what is known about linguistics . . . and the role of motivation in language learning. Program content is designed to encourage the viewers to want to learn and use English, while still maintaining a positive attitude toward their native language. The teaching content emphasizes responses to questions, commands and assertions. And, although the lessons are designed for follow-up by the classroom teacher, the lessons are not totally dependent on such follow-up.

Teacher/producer Nick Santiago becomes the on-camera Don Nicolas. Fantasy settings, puppets and special guests greet the classroom viewers as Don Nicolas invites the children to meet him in the courtyard of his home. In addition to the courtyard meetings, visits to stores and other places of interest along the avenida help reinforce the idea that AVENIDA DE INGLES is a very special street where very special people live—special people because everyone there can speak or is learning to speak a second language.

The teaching content consists of patterns selected for: (1) high frequency and immediate usability in the classroom and peer environment; and (2) the absence of multiple predictable structural and/or pronunciation problems. The sequence of patterns progresses from shorter to longer utterances. The general procedure used for teaching and recycling in AVENIDA DE INGLES is:

Program A—Pattern X is presented initially for listening comprehension and sound saturation in a dramatized situation.

Program B—Pattern X is taught to the viewer. Pattern Y is presented initially.

Program C—Pattern X is reviewed and practiced. Pattern Y is taught. Pattern Z is introduced.

—Each pattern is recycled for review practice periodically throughout the series.

—Patterns are introduced in a series of dialogues, making up meaningful units. These units progress from the simple to the more complex.

—Periodic evaluation programs provide opportunities for the viewer and the classroom teacher to assess comprehension.

Sample previews of typical pre-selected lessons from AVENIDA DE INGLES—on either quadruplex video tape or kinescope—and an inspection copy of the accompanying teacher's guide are available for evaluation.

NICK SANTIAGO

OUTLINE OF COURSE (phrases introduced for comprehension in each lesson):

1. "Hi" and "Bye"
2. "Come here."
3. "Sit down," "Stand up," "Thank you" and "You're welcome."
4. Continues the study of the phrases: "Thank you" and "You're welcome."
5. "May I have a . . . . . ?"
6. "How are you?" and "Fine, thank you."
7. "What's that?" and "It's a . . . . . ."
8. "What's that?" and "What do you have?"
9. "What's that?" and "Do you want it?" and "No, thank you."
10. "Do you want it?" and "Yes, please."
11. "What are you doing?"
12. "I'm jumping rope." and "I'm (stretching, running, hopping).
13. "Where's the (coat, sweater, hat, watch)?" and "It's on the (bed, table, chair, television, record player)."
14. "It's on the (chair, bed)." and "No, it's not on the (chair, bed)." and "I'm (pasting, stapling, cutting)."
15. "Where are you going?" and "To the (store, house).'
16. "It's a (big, little) (hat, pencil, bone)."
17. "What's the matter?" and "My (head, stomach, throat) hurts."
18. "It's under the (bench, wagon, tricycle, truck)."
19. "Do you want to play (doctor, ball, jumprope)?" and "(Okay, Yes)!" and "Let's play (doctor, ball, jumprope)."
20. "What do you want?" and "I want some (cake, milk), please."
21. "Where's Carlos?" and "He's in the (hat, bag, box)."
22. "Please bring me two (cars, candy bars, flowers)."
23. "I want some (apples, pencils) and some (bananas, crayons)." and "Where are they?" and "They're on the shelf."
24. "How many (apples, bananas, wagons, pencils) do you see?" and "Count them."
25. "Where are you going?" and "To the library."
26. "Be careful."
27. "May I go to the library?"
28. "Where is he going?" and "To the (store, playground)."
29. Review
30. Review

30A. Optional—Haloween Special

Produced by the San Diego (Cal.) Area Instructional Television Authority at KEBS-TV

HABLO ESPANOL

One-hundred, 15-minute lessons

Grade 5

This first course in Spanish is primarily concerned with teaching fifth grade students to understand and speak Spanish. The lessons are planned for three-a-week screenings and are organized in units by subjects. For instance, one block of lessons covers greetings, courtesies and farewells. Another block deals with the family. The student is familiarized with patterns of speech during the telecourse and then, in the 15-minute follow-up period, uses the knowledge in the performance of games, pantomimes and the like.

HABLO MAS ESPANOL

Sixty-four, 15-minute lessons

Grade 6

As in the preceding course, this second-year Spanish series uses the conversational approach along with the introduction of some carefully controlled simple reading and writing exercises. It too follows a 15-minute telecast and 15-minute follow-up format—but lessons are screened on a two-a-week basis.

This two-year sequence in Spanish language instruction was developed through a carefully controlled research program in the Denver Public Schools. Through this research were determined practices that produced the highest proficiency in student achievement.

Originally used for the fifth and sixth grades, it should be noted that the series could be equally as effective in any of the upper elementary grades.

The testing periods, which are also administered via television, represent the most advanced thinking in test construction for evaluating foreign language comprehension.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER FRED MANZANARES

Produced by the Denver Public Schools at KRMA-TV

GEOGRAPHY

Thirty-four, 20-minute lessons

Grade 4

The improvement of map and globe skills is only a part of this interesting enrichment course. The pupil is also aided in developing many social understandings by being made aware of the importance of geography in the life of man.

Although keyed to the traditional fourth grade curriculum, other grades can benefit from use of the course since it is not designed to provide a total teaching experience but rather to provide motivation and enrichment for all students consistent with their abilities and interests.

The series is divided into four general areas: General Geographic Concepts, Hot-Wet and Hot-Dry Lands, Highland and Lowland Regions, and The World of Many People.

Instructor John Rugg has been a television teacher in Denver, Colo., for several years. During this time he has taught science, geography, mathematics and history from grades four through six. An established teacher before starting his television work, Mr. Rugg holds a Master's Degree from the University of California at Los Angeles.

Program guests during the GEOGRAPHY series include a Mt. Everest climber, an Eskimo child, a visitor from the country of Lebanon and a world traveler.

A teacher guide accompanying the course provides advance information on each lesson—concepts to be explored, vocabulary, class preparation suggestions and tips on follow-up activities.

The lesson titles of GEOGRAPHY:

Unit I: LEARNING TO THINK GEOGRAPHICALLY

1. OUR EARTH IN THE SPACE AGE—views the earth from an astronaut's point of view.
2. GEOGRAPHICAL TERMS WE SHOULD KNOW—explains what causes the changes in season and the revolution and rotation of the earth.
3. LOOKING AT THE CONTINENTS—looks briefly at each of the seven continents.
4. MEETING TWO PEOPLE FROM TWO DIFFERENT CONTINENTS—contrasts the way a lady from India and a six-year-old Eskimo boy live.
5. EXPLORING THE OCEANS OF THE WORLD—acquaints the children with scuba diving as well as underwater scenes.
6. OCEANS WORK FOR US—explains the parts of a wave and shows how the sea works for us.
7. FINDING OUR WAY ON EARTH—introduces map study.
8. HOW MAPS ARE MADE—explains projection, cartography and types of maps.

Unit II: HOT-WET, HOT-DRY LANDS

9. WHAT ARE DESERTS LIKE?—describes desert artifacts and life in desert areas.
10. CONTRASTING WAYS OF LIVING IN DESERTS—shows examples of desert living.
11. LIVING AT THE EQUATOR—shows how living may vary along the equator.
12. RIVERS AND LAKES—THEIR IMPORTANCE TO MAN—explains the water cycle.
13. AFRICA—LAND OF CONTRAST—takes the children on a photographing "safari" in Africa.
14. INDIANS OF THE SOUTHWEST—develops an understanding of early Indian life in the Southwest by taking a visit to a Hopi Indian reservation.
15. CROSSROADS OF THE WORLD—THE NEAR EAST—consists of a description of life in the Near East by Shafek Khaled, a resident of Lebanon.
16. HALFWAY AROUND THE WORLD TO SOUTHEAST ASIA—children take a magic carpet ride to see Bangkok, rice paddies, rubber plantations, tea, teakwood and some unusual sporting events.

Unit III: HIGHLAND-LOWLAND AREAS

17. MOUNTAINS OF THE WORLD—orients children to exactly what a mountain is and how a mountain is formed.
18. THE HIGHEST MOUNTAIN IN THE WORLD: MT. EVEREST—takes the children to the "top" through pictures with a narration by Dick Pownall, a member of the American Everest Expedition.
19. LIVING IN MOUNTAINS—SWITZERLAND—presents scenes of Geneva, Lucerne and winter sports.
20. FROM OUR MOUNTAINS—WATER TO DRINK—explains how homes get their water.
21. LOWLANDS OF EUROPE—THE NETHERLANDS—develops an understanding of polders, dikes, products and people in this interesting part of Europe.

TV TEACHER JOHN RUGG

22. LIFE AT THE FAR NORTH—shows the way of life of Eskimos and Laplanders.
23. CAN WE LIVE ON ANTARCTICA?—provides filmed expeditions to this highest of all continents.
24. LEARNING ABOUT EARLY MAN—explains how it is possible to piece together the story of early man, how he must have looked, his tools and his way of life.

Unit IV: WORLD OF MANY PEOPLE

25. SUPERCITY OF TOMORROW—ATLANTIC SEABOARD—studies the beginnings of the "megalopolis".
26. A VISIT TO AN ATLANTIC ISLAND GROUP—UNITED KINGDOM—a leprechaun provides a magical touch to the impressions of the United Kingdom.
27. A VISIT TO A PACIFIC ISLAND GROUP—JAPAN—invites the children to sit in a Japanese home to learn the ways and customs of these progressive people.
28. FROM EASTERN EUROPE TO THE BERING SEA—RUSSIA—introduces the largest country in the world.
29. SOUTHERN EUROPE—PAST AND PRESENT—shows the contrasts between Caesar's Italy and the Italy of the 20th Century.
30. AUSTRALIA—A CONTINENT AND A COUNTRY—explores the land "down under".
31. FOOD FOR THE WORLD OF MANY PEOPLE—stresses the importance of an adequate food supply.
32. WORLD OF NATURAL RESOURCES—explains the importance of our natural resources.
33. THE INFLUENCE OF GEOGRAPHY ON TRANSPORTATION—traces the development of transportation and its significance.
34. WHY MAN LIVES WHERE HE DOES—discusses why people live where they do.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by the Denver Public Schools at KRMA-TV

GEOGRAPHY FOR THE GIFTED

Twelve, 30-minute lessons

Grades 5 or 6

MATHEMATICS FOR THE GIFTED

Twelve, 30-minute lessons

Grades 5 or 6

ASTRONOMY FOR THE GIFTED

Twelve, 30-minute lessons

Grades 5 or 6

This series of courses was produced through a grant from the Department of Program Development for Gifted Children, State of Illinois, to determine if gifted elementary students could profit intellectually from televised enrichment lessons without an additional burden of preparation and instruction being placed upon a classroom teacher.

The courses are designed to present information and concepts in fields not generally explored by elementary school curricula . . . to provide insights into these areas . . . and to act as stimuli to further independent inquiry.

A project book has been developed for each course. Because the students will not be viewing the courses in traditional class situations, these books are designed to supplement and reinforce the concepts taught and to suggest additional projects and activities the student may wish to undertake independently.

Many workbook problems are "programmed," thus leading the student to the correct answer. In some cases, students will work in the books along with the television teacher. Experimentation has indicated that additional classroom teacher participation in preparatory and follow-up activities can enable a less rigorously selected group of students to benefit from the lessons. A packet of materials is available to assist teachers who desire to plan such active participation.

A bibliography of books and other materials has been prepared for each series of lessons in the courses.

Quad tapes or a kine of typical lessons from the course—and sample copies of the accompanying teacher's guide and other auxiliary material—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from each of the courses are available as a part of this "no obligation" sampling service.

GEOGRAPHY TEACHER: Everett G. Smith, Jr.
MATHEMATICS TEACHERS: Robert and Nancy R. Wirtz
ASTRONOMY TEACHER: Gail Pierce

GEOGRAPHY TEACHER
EVERETT G. SMITH JR.

GEOGRAPHY

LESSON 1: Classification of earth features . . . map distributions and scales
LESSON 2: Comparison of maps and globes . . . plotting a map . . . comparisons of different map projections
LESSON 3: Map reading
LESSON 4: Isotherms
LESSON 5: Contour maps . . . constructing profiles
LESSON 6: Relationships between cities and landforms . . . distribution of cities on continents . . . climate and population distribution
LESSON 7: World areas with rapidly growing populations
LESSON 8: Locations of cities
LESSON 9: Analyzing a community
LESSON 10: City growth patterns
LESSON 11: Agriculture in the United States . . . industrial cities in the United States
LESSON 12: Suggestions for carrying the study of geography further

MATHEMATICS

LESSON 1: Finding Areas by Triangulations
LESSON 2: Noting Patterns in a Summary of Results
LESSON 3: Exploring New Relationships
LESSON 4: A New Area Formula—Pick's Theorem
LESSON 5: Putting Pick's Theorem to Work
LESSON 6: "Squares" on Lines in a Grid
LESSON 7: Comparing Lengths of Lines in a Grid
LESSON 8: Pythagorean Theorem
LESSON 9: Introduction of Square Numbers
LESSON 10: Noting Patterns in Square Numbers
LESSON 11: Background for Consideration of Irrational Numbers
LESSON 12: Exploring Problems with Limited Grids

ASTRONOMY

LESSON 1: Drawing and measuring angles
LESSON 2: Working with circumference, circles and scale drawings
LESSON 3: Using a range finder
LESSON 4: Using the range finder to measure the angular diameter of a distant object
LESSON 5: Measuring distance in space
LESSON 6: Measuring distance in space
LESSON 7: Measuring parallax effect with a range finder
LESSON 8: Building and using a gnomon
LESSON 9: Measuring angular elevation of the sun . . . estimating elevation . . . star gazing
LESSON 10: Using star maps . . . plotting the path of the moon . . . plotting the path of the sun
LESSON 11: Motion models of day and night . . . constructing a zodiac wheel
LESSON 12: Experiments with motion models

Produced by the University of Illinois at WILL-TV

AMERICANS ALL

Thirty-one, 20-minute lessons

Grades 4, 5 or 6

This is a highly informative and valuable enrichment course to supplement the study of American History in the upper elementary grades.

Using a variety of production techniques, highlights in the lives of outstanding Americans are presented in a manner that adds realism and meaning to them.

Each lesson emphasizes the desirable qualities of leadership, perseverance and personal drive necessary to achieve goals. Though a single pat formula for attaining success seems not to be in evidence, the viewer is shown the importance which the melting pot society of America apparently played in helping the subjects contribute to the strength of the nation.

Every student who is alert to subtle influence will detect that each of the famous subjects used his own particular skills, talents and abilities to become a worthwhile, contributing member of our society.

Each episode is a self-contained program and thus the various lessons can be presented in any sequence necessary to meet the needs of the local curriculum.

A teacher's guide containing helpful suggestions for study and follow-up activities and valuable bibliographies accompanies the course.

The lesson numbers of AMERICANS ALL . . . and a listing of the renowned personages under study:

1. Roger Williams
2. Thomas Paine
3. Nathan Hale
4. Benjamin Franklin
5. George Washington
6. John Paul Jones
7. Thomas Jefferson
8. Lewis and Clark
9. Eli Whitney
10. Andrew Jackson
11. Emerson and Thoreau
12. Henry Clay
13. Horace Mann
14. Sam Houston
15. Harriet Beecher Stowe
16. Abraham Lincoln
17. Mark Twain
18. Robert E. Lee
19. Clara Barton
20. Kit Carson
21. Samuel Gompers
22. Andrew Carnegie
23. Theodore Roosevelt
24. Jane Addams
25. Thomas Edison
26. Woodrow Wilson
27. Oliver Wendell Holmes Jr.
28. Albert Einstein
29. Franklin Roosevelt
30. Lou Gehrig
31. Ralph Bunche

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER JOHN RUGG

Produced by the Denver Public Schools at KRMA-TV

TV TEACHER
DR. ROBERT N. MANLEY

RAILS WEST

Five, 30-minute programs

Grade 4 through Adult

The snort of the Iron Horse and its early trips westward over the plains and mountains provide the backdrop for this song and story look at the history of Western America.

The westward push brought both joy and despair to the builders and the men of fortune and agriculture who followed in its wake. This fashioning of a grand American legend along with its memorable events and personages is retold by Dr. Robert N. Manley in a most enjoyable and informative series.

Though historically correct, the programs are heavy in their emphasis of the folklore and culture of early Western America. Dr. Manley captures the moods of these times through sparkling lecture and song. He accompanies himself on the guitar as he relates the plaints, joy and humor of the pioneers as they themselves expressed them through music.

The series captures the excitement of the people of the West who saw a bright future for themselves with the coming of the railroad and attendant industry and development. It tells of the problems encountered in the actual building of the railroad. It separates fact from fancy in regard to the legendary characters who sprang from the big western push. The problems of the homesteaders and the cattlemen receive full attention in one of the programs. The disillusioning days of depression are pondered by Dr. Manley as he explains the reasons for and results of this dark period in the development of the plains farmer. And, finally, the full circle of the railroads' development is discussed—from shiny new to the rusting rails of today.

Because RAILS WEST is designed strictly as an enrichment experience, there is a wide range of grade application. Students from the upper elementary grades through the adult level will find educational value in the programs.

Quad tapes or a kine of typical lessons from the course . . . and a sample copy of the accompanying teacher's guide . . . are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

RAILS WEST Program Summaries:

1. **MANIFEST DESTINY:** The story of the United States is in many ways the story of western migration. As the frontier expanded past the Mississippi Valley, the pattern of western movement changed and the people "jumped" what they considered "The Great American Desert" to settle in the fertile valleys of the Pacific Coast. It was not until the end of the Civil War and the transcontinental railroad was under construction, that people saw a bright future for themselves on the Western plains.
2. **WEST TO PROMONTORY:** The railroad had tremendous appeal to the people of the West who saw that settlement was dependent on adequate transportation. Building the railroad, however, turned out to be a difficult venture, mainly due to the lack of adequate financial backing. Despite these obstacles, the transcontinental road was finished and quickly other railroads followed the Pacific across the continent.
3. **END OF TRACK:** Throughout the period of railway construction, fiction combined with fact to write the legend of the American West. The "end of track" towns gathered all sorts of people together, from buffalo hunters to painted women. But the most famous, or infamous of all, were the badmen of the West. Men like Jesse James and Sam Bass became glorified by the writers. Yet others, courageous in their own way, are part of the west: the Indians who fought to save their land and the burly, Irish railroaders who bound the continent together with iron rails.
4. **NESTERS AND CATTLEMEN:** The railroads spared no effort to encourage settlement along their road beds. Thousands of settlers answered the call and built their sod houses on the plains. Besides the farmers, cattlemen were also induced to take up land on the plains. Eventually, these two groups clashed. Their desires seemed incompatible and antagonistic. Despite these problems, by the 1870's most people of the West believed the railroad had brought an era of unrivaled prosperity.
5. **THE WEST IN REVOLT:** Eventually a clash arose between the railroads and the settlers. The farmer blamed the railroad for the high rates he was forced to pay to get his crops to market. But the problem had deeper roots than simply high shipping rates. The farmer was caught in the industrial growth of the nation; he could no longer be content to live off his land so he became a businessman. However, the farmer had to compete on an open market with thousands of other farmers. As a result, prices dropped and many homesteaders faced bankruptcy. The Populist Revolt of the 1890's was the demand of the Western farmer for a fair share in the wealth of the nation.

PLACES IN THE NEWS

Weekly 20-minute lessons

Grade 5 and up

This award-winning series highlights current world events that have major political, economic, scientific or cultural significance.

But far more than being merely a report of an event, the series relates a person or place in the news to the total world situation. And though the lessons deal with extremely current events, they, in general, have lasting value. The programs may be compared with the weekly "cover story" of the two leading national news magazines.

Television teacher/host of PLACES IN THE NEWS is James Lewis. From 1959 to 1970, Mr. Lewis resided in Puerto Rico where he prepared and supervised the elementary school curriculum in audio-lingual and reading materials for the schools of Puerto Rico and was in charge of in-service training for teachers in TESOL techniques and materials.

Mr. Lewis is co-author of a number of textbooks dealing with the teaching of English as a second language and has produced accompanying audio tapes for use with these texts. While in Puerto Rico, he also wrote and produced telecourses for adult education in English as a second language.

In the mid-1960's, Mr. Lewis worked as dialogue director and writer for **Monday's Child** and **The Traitors,** two films produced by Andre Du Rona. He also wrote six documentary films which were produced for the Commonwealth of Puerto Rico . . . and was active as a director and producer in various Puerto Rican theatrical organizations. A Michigan native, he took both his B.A. in English literature (1955) and his M.A. in the field of linguistics (1957) from Indiana University.

The tremendous news gathering resources of the New York City area—where the program is produced—blend with the immediate availability of world figures and organizations to make possible this outstanding instructional television achievement.

Ambassadors, senators, congressmen, and other well-known persons in public life lend their presence and knowledge, week after week, to PLACES IN THE NEWS programs by offering information relative to their spheres of interest. Here's a partial guest list from past shows: Harrison Salisbury, assistant managing editor of The New York Times; Senator Birch Bayh of Indiana; political pollster Samuel Lubbell; and the late Senator Ernest Bartlett of Alaska.

Under present arrangements, a user of the series can have the program available for telecast no later than one week following the original production.

PLACES IN THE NEWS is intended to supplement a student's knowledge of the world around him and to encourage his interest in following closely, through all media, the course of humanity. The series was originally designed for fifth and sixth graders but after the mail indicated it had appeal to junior high school age students the program was adjusted to further whet the older students' interests. PLACES IN THE NEWS is also being utilized in some senior high school social science classes.

The program has three times won a national award from the Ohio State Institute for Education by Radio and Television—the ETV industry's equivalent of the Oscar.

An excellent teacher's guide presents superior utilization techniques and activities that can be used in conjunction with this type of programming. The guide was developed by teachers and supervisors of the Los Angeles, California, County Schools after more than a year's use of the series. It is a valuable resource item for the social studies teacher whether she is working at the elementary or secondary level.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons previously used in the courses are available as a part of this "no obligation" sampling service.

TELEVISION TEACHER/HOST JAMES LEWIS

Produced by New York City Public Schools at WNYE-TV

THE NEWSPAPER IN THE CLASSROOM

Four, 20-minute lessons
Grade 5 and up

"The newspaper is one of the most important media of mass communication exerting a powerful influence on our lives. In a democracy, a free press plays a dominant role in preserving the democratic form of government. Readers, as well as editors and publishers, must realize both its need for having a responsible free press and the duties each group has in keeping the press free."

So states the teacher's guide introduction to THE NEWSPAPER IN THE CLASSROOM series. This study of the newspaper should open new avenues for the student. It will enable him to broaden his horizons by reading more widely and by listening more critically . . . so that he can weigh issues facing the world and make wise and objective decisions.

Certainly the newspaper gives vitality to learning. Since language is changing constantly, the newspaper becomes a stimulating and interesting source to use in studying the changes our language undergoes. Also, the newspaper with its many examples of writing enables the student to evaluate good writing and to observe the power of the well-written communication.

Not only through the study of the written word, but also through the oral sharing of material found in newspapers, the student can recognize the newspaper as a vital force in the learning process. In the newspaper, the student can find varied materials to share with classmates in different speech activities, to stimulate other students' thinking, and to widen their interests.

Finally, the need to study the newspaper in classes seems imperative when we realize that for many students the newspaper will be the main source of reading in their adult lives. Joel Fowler is the on-camera commentator.

Sample previews of typical pre-selected lessons from THE NEWSPAPER IN THE CLASSROOM are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

LESSON SUMMARIES:

1. **HISTORY OF THE NEWSPAPER — The development of newspapers from the pre-printing press days to the present . . . man's desire to know what is happening in the world around him . . . the development of American journalism from the 1690s . . . a statement of the American family's reliance on the newpaper for up-to-date information . . . an explanation of the role of the newspaper as an important medium of mass communication, of its function and service, and of its responsibility to society.**

2. **HOW IS THE NEWSPAPER PRODUCED? — A "page-by-page" examination of the newspaper to determine its layout, format and organization.**

3. **WHAT'S IN THE NEWSPAPER? — A study of the actual content of the newspaper and how it is sectionalized . . . a discussion of differences and similarities in newspapers . . . an examination of the skim-scan approach to reading a newspaper.**

4. **A MODERN NEWSPAPER PLANT — A "tour" of the Omaha World-Herald facilities . . . viewers see administrative offices, news and composing rooms, the presses in operation and the many workers required to publish a daily newspaper . . . a single story is followed from the reporter's efforts to the finished paper laid at the subscriber's door.**

Produced by Metropolitan Omaha Educational Broadcasting Association at KYNE-TV

. . . in cooperation with the Omaha World-Herald

RHYME TIME

Thirty-six, 10-minute lessons

Pre-School and Kindergarten

RHYME TIME aims to enrich the lives of the viewing children, to help clarify concepts, and to assist in oral language development . . . by providing experiences that the children would not otherwise have in their daily school life.

And, because children like to respond physically as well as orally, music and rhythms are included as integral parts of each lesson. The series was devised and produced with the knowledge that early, pre-school learning indeed facilitates later learning.

The classroom teacher plays a most important part in the proper viewing of RHYME TIME. She helps involve the class in the televised program by preparing the children for what they will see . . . by encouraging everyone to sing the RHYME TIME theme . . . by joining in the singing, fingerplays and rhythms . . . and by discussing the program afterwards.

Television teacher Anne Ingalls notes in the teacher's guide accompanying the series: "Your (the classroom teacher's) importance in making the programs meaningful to your class cannot be underestimated. If you show your enthusiasm and join in the fun with us, your class will love you all the more for it."

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

TV teacher Anne Ingalls has more than twenty years of experience in teaching kindergarten—in both Michigan and California. She's been a television teacher in Detroit since 1966, writing her own scripts not only for RHYME TIME but for CHILDREN'S HOUR, a Kindergarten-primary age series on art, music and literature . . . and SAFETY CIRCLE, a safety program (with puppets) for Kindergarteners and primary age children.

Anne Ingalls took her B.A. in educational psychology from Marygrove College in Detroit, her M.A. in educational psychology from Wayne State . . . and has attended both the Institute of Educational Broadcasting at Wayne State and the Institute for Pre-School Educational Broadcasting at Oregon College of Education in Monmouth, Oregon.

RHYME TIME Lesson Summaries:

1. INTRODUCTION—The children meet the people in Rhyme Time School: the teacher, Miss Ingalls, Papa Piano Man, Horace the House Mouse, and Mr. Surprise Box.

2. SELF-IDENTIFICATION—Can you touch your hair, close your eyes, touch your feet? If you can, you're a very smart child. In this lesson the children will have fun doing these things while they sing about them. Maybe Mr. Surprise will have a surprise for them to see.

3. GROUP DIRECTION—The children sing the "Hello" song together and do more things together.

4. THE COLOR RED—The children are asked how many red things they see in their room. The lesson talks about the color red and Mr. Surprise Box has a surprise.

5. FAMILY—Who lives with you in your house? How many people do you have in your family? There are many people in a family and this lesson names some of them.

6. CLOCKS—Some clocks are big, some clocks are little. Today the children see some different kinds of clocks.

7. RHYMING OBJECTS—Mr. Surprise Box has more than one surprise for the children to see and he asks them to name them.

8. HALLOWEEN—A day will soon be here that all children love. It's a day when we see pictures of ghosts and witches and jack-o-lanterns. Can the children name this day?

9. THE FIREMAN—In this lesson the children learn what a good helper the fireman is.

10. INDIANS—Today the children play Indian.

11. RHYMING PICTURES—It's fun to name things. See how many of the pictures the children can name on RHYME TIME.

12. MUSIC—Children love to hear pretty music. Today they will learn when it goes up and when it goes down and have more fun with music.

13. TRAINS—Have the children ever looked in a store window and seen a toy train going 'round and 'round on the tracks? This lesson talks about trains.

14. BALLOONS—Balloons sail high, balloons sail low. I like to take a balloon wherever I go. Guess what will be on RHYME TIME today?

15. CHRISTMAS—A wonderful holiday will soon be here. Christmas comes to RHYME TIME.

16. WINTER, SNOWMAN—Winter means cold weather. Winter means snow. What can be made out of snow? The children have fun in the cold, cold winter.

17. DOCTOR—Today the children see a real doctor like the one who helps them to feel better when they are sick.

18. TELEPHONE—The children learn about the telephone and what to say if it rings and they answer it.

19. MAILMAN—The children see a real mailman and talk about something special that he brings at this time of year.

20. POLICEMAN—The policeman is a very good friend. Have you ever been lost? Horace gets lost one day and he finds a good friend to help him.

21. BIRTHDAY—Everyone has a birthday, even Horace the House Mouse. The children help Horace celebrate his birthday.

22. BUS—Everyone sees busses driving on the street. Busses take people where they want to go. The children watch the people riding on the bus.

23. KITES—It can be very windy at this time of year. Today the children have fun in the wind, flying their kites.

24. INSECTS—Because it's warmer now our insect friends are starting to crawl out on the sidewalks and grass. The children talk about some insects.

25. RAIN—Rain, rain go away; Come again some other day. Today the children talk about weather.

26. DOGS—Children have many kinds of pets. Some boys and girls have a dog. Today, the children see a real dog and talk about how to care for him.

27. CARS—We see many cars on the street. This lesson discusses cars and also how to be safe when we're near them.

28. EASTER—Easter will soon be here. Children like this holiday because they see Easter eggs and Easter baskets and sometimes even a real bunny.

29. DENTIST—The dentist is a doctor who takes care of our teeth. Horace the House Mouse visits the dentist.

30. FROGS—This is the time of year when the frogs sit beside the pond or jump in for a swim. The children see a real frog.

31. BIRDS—Birds fly high in the sky. Birds make nests to live in. The birds are busy in the springtime. Horace likes to see the birds.

32. GARDEN-FLOWERS—Do you have flowers growing near your house? Flowers bloom in the springtime. The children learn about flowers growing in the garden.

33. PLANES—Would the children like to fly up high in the sky in a real plane. On RHYME TIME some of their television friends do just that.

34. FISH—Children like to run. Fish like to swim. The children watch some real fish.

35. FLAG DAY—Every country has its own flag. We have our American flag. The children talk about their flag and learn how they can show they love it.

36. VACATION SAFETY—Vacation is almost here. The children want to remember to play safely all summer long so they can come back to school next September ready for another happy year.

LANGUAGE CORNER

Thirty, 15-minute lessons

Grade 1

LANGUAGE CORNER points toward instilling in the child the realization that he has a gift to share through his own way of expression. The course is designed to help the student discover the many ways of communicating through this special gift and to properly react to other's communicative efforts.

The series stresses not only the spoken and written language of words, phrases and sentences, but also facial expressions, bodily movements, voice quality, rate of speed, pitch, emphasis, phrasing and drama.

Television teacher Mrs. Hope Mitchell brings eight years of classroom experience before the instructional television camera. In addition to classroom teaching, Mrs. Mitchell's career has included experience in children's theatre, creative drama for children, monologues and book reviews.

For several years she was associated with a well-known international school of personal improvement, teaching and lecturing as well as appearing in commercial films and television commercials. She took her Bachelor of Arts degree from the University of Denver and has taught in the public schools of Denver and Alamosa, Colo., and Henrico County, Virginia.

A useful teacher's guide previews the activities undertaken in each telelesson, offers a vocabulary list and contains a listing of suggested follow-up projects. Mrs. Mitchell notes that the television lessons are designed to supplement the regular classroom program.

Each program is complete in itself but, of course, participation in each of the lessons on a continuous basis will make the entire series more meaningful. In a message to the classroom teacher, Mrs. Mitchell notes: "The series should present some happy learning experiences which you may simplify or embellish with activities to meet the needs and interests of your class."

The lesson titles and/or lesson topics in LANGUAGE CORNER:

TV TEACHER HOPE MITCHELL

1. Listening
2. Sharing Effectively
3. Being Friendly and Kind
4. A Walk in the Woods
5. Imagination Can Be Many Things
6. Write Stories About Daydreams
7. Communicating Through Art
8. Fairy Tales
9. Fun With A Chart
10. Story by the Teacher
11. Writing on An Interesting and Complete Thought
12. Christmas
13. Vocabulary
14. Synonyms
15. Speech Lesson
16. Speech and Telephone
17. Poetry Out Loud
18. Biography
19. Letter Writing
20. Autobiography
21. Puppet Show
22. Hands Communicate
23. Communicating With Your Body
24. Communicating Through Poetry and Monologues
25. Observation and Conversation
26. The Library
27. Telling a Story
28. The Fun of Reading
29. A Book Review
30. Review of the Telecourse

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ED 49

LISTEN AND SAY

Thirty-two, 15-minute lessons

Grade 1

LISTEN AND SAY consists of two series of sixteen lessons each to aid in the classroom phonics program. The first series (lessons 1 through 16) is concerned with consonant sounds; the second (lessons 17 through 32) introduces vowel study.

The first series is designed to help first grade children:

1. become aware of some of the consonant sounds they will meet in early reading;
2. learn to listen for and produce these consonant sounds correctly;
3. begin ear training procedures which will serve as a part of the regular phonics program; and
4. identify the written letter which represents the spoken sound.

The major purposes of the second series are to:

1. introduce the concept that letters have more than one sound;
2. teach the letter names of the vowels;
3. develop auditory awareness and discrimination of vowel sounds;
4. present the long and short sound for each vowel;
5. introduce the diacritical marks, breve and macron; and
6. develop a few common vowel generalizations which are an aid in learning to read.

Each lesson follows the same basic plan: (I) a few moments are spent in relaxation exercises to insure readiness for the lesson; (II) a new sound is introduced through a story which provides much repetition of the sound being taught; (III) directions for speaking the sound are given and pupils are asked to repeat the sound correctly and identify the letter which represents the sound; (IV) a phonics ear training activity involves pupils in identifying the new sound; and (V) an independent work assignment completes the lesson.

LISTEN AND SAY is not a complete phonics program for the first grade. Rather, the series of lessons is planned as a major resource or supplement to the regular phonics program and should be vastly expanded by the classroom teacher. Second grade children may use these programs for a phonics review of sounds learned in the first grade.

Television teacher for LISTEN AND SAY is Dr. Adah Miner. Dr. Miner's range of experience in public education includes elementary classroom teaching, clinical work in speech and hearing, supervision of instruction, teacher education and curriculum development. She presently holds the post of assistant superintendent of instruction for the Shoreline public schools in Seattle, Washington.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

TV Teacher
ADAH MINER

LISTEN AND SAY program titles:

CONSONANTS AND DIGRAPHS

1. The "S" Sound—"Mr. Sam's Little Tire"
2. The "M" Sound—"Maybe the Mouse Might"
3. The "F" Sound—"Fifi Is Frightened"
4. The "B" Sound—"Betty's Bonnet"
5. The "T" Sound—"The Tiniest Tick"
6. The "R" Sound—"Reddy Rooster's New Tail"
7. The "H" Sound—"Hannah's New Hat"
8. The "K" or Hard "C" Sound—"Caroline Cat's Cough"
9. The "N" Sound—"Nobody's Nose"
10. The "L" Sound—"The Leaning Ladder"
11. The "D" Sound—"Dick's Dog"
12. The "W" Sound—"Willie Watermellon"
13. The "WH" Sound—"Whoo-oo-oo, I Want to Go!"
14. The "SH" Sound—"Sherman's Wish"
15. The "CH" Sound—"Charlie, The Chubby Chipmunk"

VOWELS

17. Introduction to the Vowels—"The Five Magic Brothers"
18. Long "A"—"April's Apron"
19. Short "A"—"Andy and the Apple"
20. Long "E"—"The Teeny Weeny Eel"
21. Short "E"—"The Elephant Who Wanted to Go Upstairs"
22. Long "I"—"Ida's Ice Cream"
23. Short "I"—"Inky the Imp"
24. Long "O"—"Ole's Old Overalls"
25. Short "O"—"The Ox in the Box"
26. Long "U"—"The Unicorn in the Uniform"
27. Short "U"—"Uncle Umber's Umbrella"
28. "When Two Vowels Go Walking"
29. "How the Lazy "E" Ranch Got Its Name"
30. "Carl and the Corner Market"
31. "A Sometimes Vowel"
32. "The Long and Short of It"

Produced by MPATI at KCTS-TV, Seattle, Washington

SOUNDS LIKE MAGIC

Thirty, 15-minute lessons

Grade 1

This speech development course has as its primary objective the proper formulation of good speaking habits in first graders—through the use of sound stimulation and listening activities.

Oral communication is perhaps the paramount and primary consideration in the learning process. We are constantly made aware, in today's world, of the need for clear and articulate speech. The child's ability to properly express himself and to communicate his thoughts, feelings and desires to others is of vital importance in the development of a happy, well-adjusted personality.

To assure such development in the first grader is the basic reason for this course but there are other objectives. SOUNDS LIKE MAGIC is also designed as an enrichment program—to present stories, poetry and records not only for speech stimulation but for this enrichment purpose. The development of physical dexterity in the child—through relaxing exercises, tongue and lip exercises and finger-play activities—is another aim of the telecourse.

IMPORTANT: "Sounds Like Magic" is in no way intended to take the place of the speech therapist or the services such a person performs. The series deals with sounds and sounds alone. The phonetic approach of associating sounds with letters is not dealt with in the telecourse.

The teacher's guide accompanying the series notes that: "Speech improvement is not speech correction—it is the general improvement of over-all speech patterns. Therefore, this series is aimed to help not only boys and girls who may have some speech difficulty but also to help **all** children develop good speech habits."

The telecourse also counts a number of objectives related directly to the speech development teacher herself:

—To stimulate teachers and children to an awareness of the importance of good speech;

—To provide the primary school teacher with a variety of experiences to develop listening skills as needed by her group of children; and

—To suggest and demonstrate many activities to aid the classroom teacher in stimulating good speech habits in her students.

Each lesson outline in the teacher's guide contains the following information: objectives, preparation for viewing, description of telecast, follow-up activities and bibliography.

Teacher Marjorie Berg notes in an introduction to the guide: "This television series is not intended to become a burden on the already heavy curriculum schedule. Many of the activities suggested in this guide may be integrated with the existing schedule."

TV TEACHER MARJORIE BERG was a speech therapist for the Omaha Public Schools before joining the staff of KYNE in October 1965. A native of Iowa, Mrs. Berg received her Bachelor of Arts degree in speech and speech pathology from the State University of Iowa. She is presently engaged in graduate work at the University of Omaha. One of her two sons, Lawrence (see cut), plays "Mr. Widgit" in the SOUNDS LIKE MAGIC series. He fades in and out, in varying sizes, during the lessons—adding a touch of "magic" to the atmosphere of the telecourse.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

The lesson numbers and titles of SOUNDS LIKE MAGIC:

1. There's Magic in Good Speech
2. Tricks We Can Do
3. Let's Listen
4. Our Magic Bubble Pop
5. Singing with the Leprechauns
6. Fairies, Fun and Fancy
7. Off on a Magic Carpet
8. Mother Gooseland
9. Some Surprises
10. Dreamland
11. Further Dreamland Adventures
12. I Choose Chocolate
13. Jars of Jelly and Jam
14. Be Calm, Be Careful
15. Ghosts and Goblins
16. Rabbits, Rabbits and More Rabbits
17. Our Magic Brew
18. The Princely Troll
19. Brownie and the Gremlin
20. Freddie, the Cricket
21. The Magic Brew of R-R-R-R
22. Surprise!! Sparkling Stars!!
23. Sky Snoopers
24. The Magic Brew of S-S-S-S
25. Slinky and Blinky, the Gnomes
26. Clues of the Flying Fairies
27. Our Glittering Playmates
28. The Magic Brew of L-L-L-L
29. Magic Endings
30. Our Speech Rainbow

Produced by Metropolitan Omaha Educational Broadcasting Association at KYNE-TV

SPELLING

Seventeen, 20-minute lessons

Grade 1

The lessons of these television series are not planned to take the place of the regular spelling programs but rather are designed to supplement, enrich and reinforce the classroom spelling by:

—Aiding children in spelling the words needed for their written expression;

—Encouraging the development of effective study habits;

—Helping the child build and enrich his vocabulary;

—Developing spelling power and an interest in words and their uses; and by

—Providing visual and auditory activities associated with learning to spell.

The teacher guides accompanying the SPELLING and SPELLING 2 series contain outlines of the understandings to be developed, vocabulary lists of spelling words to be presented and suggested activities to help motivate and follow up each lesson.

Producers of the series explain that the guides are not intended to be all-inclusive but only to offer suggestions and possible direction for teachers and classes viewing the lessons.

Television teacher for SPELLING and SPELLING 2 is Alma Greenwood, who has also taught elementary level telecourses in math, social studies and writing at KRMA-TV in Denver. Mrs. Greenwood is a graduate of Central Missouri State, where she took a B.S. degree in primary education. She received her M.A. in elementary education from Denver University. An avid motion picture photographer, Mrs. Greenwood is responsible for the film segments appearing in the series.

Sample previews of typical pre-selected lessons from SPELLING and SPELLING 2 are available on either quadruplex video tape or kinescope. Sample copies of the accompanying teacher guides may also be obtained for evaluation from Great Plains National.

The lessons of SPELLING:

1. **SPELLING CAN BE FUN—introduces the five steps to follow in learning to spell a word. Words: can be fun spell look**
2. **PET PARADE—deals with making compound words and stresses words with multiple meanings. Words: are cat bird fish pet good**
3. **VALENTINES—stresses hearing the sound of small words within a word. Words: funny candy love my valentine party**
4. **RHYMES AND RIDDLES—examines words that rhyme. Words: ball book hat fan gun**
5. **GROWING BIG AND STRONG—stresses double letters in a word. Words: sleep play run milk food**
6. **NUMBER WORDS—examines words and their plurals. Words: one girl doll two boy top three**
7. **GAMES—adds interest to spelling through spelling games. No new words added this lesson.**
8. **EASTER—uses parts of a word to make that word easier to spell. Words: bunny chick Easter egg color duck**
9. **OPPOSITES—deals with words that have opposite meanings. Words: car big stop in up little go out down**
10. **SPRING—stresses words that either name or describe things. Words: green tree grass spring sun flower**
11. **HATS—deals with changing the beginning sound of a word to make new words. Words: made very pretty white have make pink**
12. **A CLOUDY DAY—deals with changing the ending sound of a word to make new words. Words: day come black cloud wind blow rain**
13. **MAY BASKETS—stresses the names of the months and the "ou" sound in a word. Words: may basket bring for red house**
14. **FLYING FUN—introduces the "aw" sound and deals with anagrams. Words: fly saw sky going how was**
15. **THE FARM—talks about the "ar" sound in farm and introduces syllables. Words: farm farmer work pig cow horse baby animal**
16. **THE CIRCUS—introduces the "ow" sound and the "cl" sound. Words: clown balloon circus dog tiger ring lion**
17. **THE TRIP—reviews the rules studied in previous lessons. Words: bus trip boat ship train map**

Produced by the Denver Public Schools at KRMA-TV

ALMA GREENWOOD
TELEVISION TEACHER
(with Popcorn,
the Spelling Dragon)

SPELLING 2

Seventeen, 20-minute lessons

Grade 2

The lessons of SPELLING 2:

1. **SPELLING FUN**—introduces the five steps to follow in learning to spell a word. Words: grade school teacher boys happy girls
2. **ACTION WORDS**—deals with words that tell what someone is doing or what is happening. Words: sit come down get go jump play
3. **NUMBER WORDS**—stresses words that deal with numbers and number relationships. Words: four five six how more many much
4. **QUESTION WORDS**—teaches the use of question words as an important skill. Words: where when how who what why which
5. **POPCORN'S BIRTHDAY**—introduces words that are associated with birthdays. Words: birthday party years big out cake old train
6. **COLORFUL FALL WORDS**—introduces color and descriptive words. Words: brown yellow red green fall tree pretty soon
7. **HALLOWEEN**—Halloween is a time to enjoy spooky stories and poems and to use spelling skills through creative writ-ink. Words: witch owls cats bats pumpkins ghosts jack-o-lantern
8. **HOMONYMS**—stresses words that sound alike yet have different spellings and different meanings. Words: right write for four no know there their I eye to too two red read
9. **THE ALPHABET**—stresses learning alphabetical order in order to use such things as the dictionary, telephone books and encyclopedia. Words: letters first second order with last before start after alphabet
10. **PLURALS**—discusses various ways to make plural words. Words: man men foot feet sheep deer bird fish cup doll book dog
11. **THANKSGIVING**—provides opportunities to use spelling skills through creative writing. Words: give pie family turkey November thanks food thankful
12. **COMPOUND WORDS**—introduces words which contain two words put together to make a larger and different word. Words: house some farm thing black blue day room fire milk mail
13. **WINTER WORDS**—stresses root words as a word on which other words are built. Words: snow winter snowball ice snowman cold snowflake sled skate ski
14. **CHRISTMAS**—introduces words that begin with capital letters. Words: toys Christmas bring reindeer lights jolly Santa Claus stocking sleigh
15. **THANK-YOU LETTERS**—examines the four parts of a letter: date, greeting, body and closing. Words: letter thank fun your friend you love hello dear
16. **STOCK SHOW AND RODEO**—gives an opportunity for using spelling skills in creative writing. Words: cowboy stock rodeo horses bronco show boots saddle
17. **SPELLING BEE**—introduces the spelling bee as good motivation for spelling review and drill. No new words are presented in this lesson.

WORD MAGIC

Thirty, 15-minute lessons
Grade 2

This course, geared specifically to second graders, is an enrichment program utilizing many of the communicative skills. Areas covered include: pantomime, good speech habits, using one's imagination, building a creative story, poetry, use of the dictionary, manners, vocabulary, oral reading, facial expressions and letter writing.

Instructor Hope Mitchell combines good television techniques and a delightful personality to make this series a highly interesting and instructional supplement to any primary language arts curriculum.

So many talents lie dormant in some children for so long a time they are completely stifled or found too late to be truly developed. The WORD MAGIC course is aimed at loosening and releasing these abilities in the communicative arts area.

Mrs. Mitchell notes, in an introduction to the teacher's guide accompanying the series:

"I have drawn from my experiences with children in my own classroom, the raising of my own son, my experience in children's theater, and by many talks with teachers throughout the country regarding the use of communication teaching to build this series. I have read as many texts as possible in my lessons preparation. Visiting in the classroom while my lessons are viewed has been a big part of knowing what to teach and what not to teach."

The teacher's guide is extremely helpful in assisting the classroom teacher in effective utilization practices.

The lesson titles and topics of WORD MAGIC:

1. Use Your Ears (listening)
2. Mind Your Manners (showing character and respect)
3. A Trip Through Imagination (the world of make-believe)
4. Share to Communicate (oral reporting)
5. Do Animals Communicate? (feelings and emotions)
6. Occupational Communication (jobs require communicating)
7. Your Voice, Your Eyes, Your Story (oral reading and listening)
8. Words, Words, Words! (words and mental pictures)
9. Where Do We Get Them? (the origin of words)
10. A Good Sentence (making sense with words)
11. Off to See the Dentist (building a paragraph)
12. Story Starters (the art of story telling)
13. Famous People (the biography)
14. Your Face Speaks (facial expressions)
15. Your Body Speaks (pantomimes)
16. A Gift for You (holiday stories—seasonal)
17. Your Voice Speaks (vocal expression)
18. Act It Out (playacting)
19. All by Yourself (monologues)
20. Poetry for You (poems for every month of the year)
21. The Book Fair (discussing the classics . . . and authors)
22. Writing a Story (writing original stories)
23. Writing a Letter (communicating through letter-writing)
24. Big Brother Telephone (the importance of good speech)
25. Puppets Are Fun (puppets and imagination)
26. Marionettes (more imaginative communicating)
27. Dance-A-Story (communicating . . . and exercising)
28. Look and See (observing and conversing)
29. Do You Have a Hobby? (learning, communicating through hobbies)
30. Let's Look Back (reviewing accomplishments)

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

SOUNDS TO SAY

Twenty-five, 15-minute lessons

Grades 1 or 2

This course is planned for use as an introductory phonics program with the first grade . . . for review with the second grade . . . or for remedial work with any children who have not mastered the abilities involved. It should not be thought of as a complete phonics program but rather as a supplement to any phonics program in use at the school.

Phonics is the study of the speech equivalents of printed symbols. In reading, the reader is involved in the use of these sounds when pronouncing the printed words. It is important, therefore, for children to learn the phonic skills and to use this knowledge when they meet new or unfamiliar words.

This introductory course to phonics deals with the recognition of speech sounds. The ability to hear sounds in words is necessary if the child is to use phonics. Hearing sounds in words, therefore, is the first acquired phonic knowledge and this ability is the one particularly stimulated and encouraged in this course.

Television teacher Joanne Desmond received her Bachelor of Science degree from Northwestern University in 1958. She has had classroom teaching experience in speech, English and social studies in the San Francisco, Cal., school system and worked as a recreation therapist and teacher at Babies' Hospital of the Columbia-Presbyterian Medical Center in New York City. Miss Desmond has also had extensive experience in the theatrical and commercial television fields.

TV TEACHER: JOANNE DESMOND

The lessons in the course are designed to stimulate interest in words and arouse a desire to develop a reading vocabulary. Provision is also made for individual differences in ability by introducing vocabulary for the children able to master it as well as sounds for children of all learning levels to imitate.

A comprehensive teacher's guide contains outlines and summaries of all the lessons along with suggested practice projects.

The course is divided into four units—consonants, vowels, homophones and rhyming words and applied phonics.

The first unit concerns itself with studying various consonants—s, c, p, f, d, l, n, and k—as beginning sounds, along with follow-up studies of the letters. There are also programmed activities for the other consonants. Three of the lessons in the first unit explore letter blends (i.e. "ch," "sl," "br") and offer appropriate follow-up activities.

The second unit—on vowels—discusses the short a, short e, short i and the short sounds of o and u. There are also suggested follow-up activities and a review of vowels.

The third unit, dealing with homophones, studies those letters which sound alike but look different and, conversely, those letters which look alike but sound different.

The final unit constitutes exercises in applied phonics. What the student has learned is put to use through rhyming games.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by The 21-Inch Classroom, Boston, Mass., at WGBH-TV

LANGUAGE LANE

Thirty-one, 20-minute lessons

Grade 3

The objectives of this course, as with LANGUAGE CORNER and WORD MAGIC, are to help the child develop and use all the communicative skills at his command in making his thoughts and ideas made known to others . . . in listening to the thoughts and ideas of others . . . in ably expressing his thoughts to others through the written word . . . and in reading and understanding the written words of others.

Designed as supplementary instruction, the telecourse has as its objective the motivation of students to think and create independently so they may more fully understand and enjoy living and working with their fellow men.

Each lesson of LANGUAGE LANE explores a different way of expressing one's thoughts, viewpoints and desires—speech and its beginnings, the magic of vocabulary, the history of writing, organization and sequence, writing of stories and letters, oral reading, physical self-expression, poetry and choral reading, and playwriting and acting.

Television teacher Hope Mitchell enhances the effectiveness of the course with guests, animals, little plays, puppets and other special visual treats throughout the series.

Following is an excerpt from the teacher's guide accompanying the course:

"In this lesson we hope to make the children aware of the importance of a voice. . . . A voice is unique in that it responds to your motivation. Through the power of your spoken words you can run the gamut of emotions . . . Let's help the children to see that a voice is a tool for good communicating. . . ."

The guide offers information for effective preparation of students for viewing the lessons and suggests appropriate follow-up activities.

The lesson titles and/or lesson topics of LANGUAGE LANE.

1. **"I BEG YOUR PARDON, WHAT DID YOU SAY?": helps children develop good listening habits.**
2. **YOUR VOICE IS A GIFT: stresses the importance of good voice quality in communicating.**
3. **WE SPEAK "AMERICAN": develops an appreciation in children for their language and shows its derivation.**
4. **TONGUE, TEETH, JAWS AND LIPS: presents reasons for speaking distinctly and well.**
5. **FACE PLUS HANDS EQUAL STORY: helps children understand the value in facial expressions as a vital part of complete communication.**
6. **INTERESTING CONVERSATION: emphasizes the importance of standards in establishing an enjoyable and stimulating conversation.**
7. **THE WORD PARADE: explores the beauty and variety in the English language.**
8. **FIRST THINGS FIRST: helps children to itemize things in a logical order.**
9. **FLAVOR IN YOUR STORIES: introduces metaphors and similes that can be used to flavor stories.**
10. **THE CANINE CORPS COMMUNICATES: helps children understand that we can communicate with animals.**
11. **AS EASY AS A B C: emphasizes printing that evolved in early times through man's ingenuity.**
12. **THE RIGHT BOOK FOR YOU: stresses how to choose a book when a child goes to the library.**
13. **BUILDING BETTER SENTENCES: helps children to make a sentence as meaningful as possible.**
14. **HAPPY HOLIDAY: communicates the spirit of Christmas and Hanukkah.**
15. **BUILDING BETTER PARAGRAPHS: helps children to construct a meaningful, logical paragraph.**
16. **SEVEN WAYS OF COMMUNICATING NEWS: stresses accuracy in news reporting.**
17. **STORYTELLING TIME: gives some standards for good storytelling.**
18. **"SINCERELY YOURS, MRS. MITCHELL": helps children communicate effectively through written words via friendly letters.**
19. **CREATING A POEM: presents different types of poetry.**
20. **DANCE A STORY: introduces dancing as communication through bodily movement without the spoken word.**
21. **FUN WITH MARIONETTES: shows that working with marionettes is a way of communicating.**
22. **THE POET SPEAKS: introduces children to some of our famous children's poets.**
23. **CHORAL READING TAKES TEAM WORK: helps both introverts and extroverts to participate in a performance.**
24. **READING WITH SPARKLE: stresses techniques of oral reading.**
25. **WRITING ABOUT "YOU": introduces the term "autobiography" and presents it so that the children will be motivated to write their own.**
26. **IMAGINATION IS FUNNY: helps children to use their imagination when writing a story.**
27. **"ON STAGE": deals with writing a play and presenting it.**
28. **GIVE A LITTLE TALK: gives ideas to plan and present an interesting talk.**
29. **SHARE THAT BOOK: gives "pointers" for a good book review.**
30. **ALL YOURS: gives hints and tips for effective and entertaining monologues.**
31. **SO MANY WAYS TO COMMUNICATE: reviews the different ways of communicating that have been presented through the years.**

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

CHILDREN'S LITERATURE

Thirty, 15-minute lessons

Grades 1, 2 or 3

This versatile telecourse has a simple basic purpose: the introduction of good literature into the everyday life of a child.

Designed as an enrichment opportunity, the series fully uses the technique of reading from selected works of children's literature while visualizations are screened to highlight the story line. It should be noted at the outset that the course does not constitute a total teaching program but rather points toward encouraging children to view reading as an anticipated and real source of enjoyment.

Content of the stories under study includes events of importance in the lives of all children—everyday common occurrences in the neighborhood, animals, fairy tales, special days, the seasons and holidays, and birthdays of famous people.

Television teacher Dolores Dudley points out in the accompanying study guide that the potential of literature for children is greater today than ever before. In recent years, about 1,500 children's books have been published annually. The means to select suitable material from this veritable flood are now readily available, Mrs. Dudley says, and there are more children now than ever before who can read.

Mrs. Dudley has been a television teacher for many years. She was elementary music supervisor for the Tewksbury, Mass., schools and primary music teacher for the Hagerstown, Md., closed circuit TV systems. During 1960-61 she prepared a series of 128 videotaped primary and elementary music programs for the Midwest Airborne TV Instruction project.

The material in CHILDREN'S LITERATURE may be used successfully in the areas of social studies, music and art as well as in the language arts program.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the courses are available as a part of this "no obligation" sampling service.

TV TEACHER DOLORES DUDLEY

1. **HOW DO YOU DO?**
   AMAZING MR. PELGREW by Miriam Schlein
   LET'S BE ENEMIES by Janice May Udry
2. **THE HAPPY WAY**
   THE POPCORN DRAGON by Jane Thayer
3. **MAKE A WISH**
   THE HAPPY BIRTHDAY UMBRELLA by David Cornel DeJong
4. **COLORFUL DAYS**
   A TREE IS NICE by Janice May Udry
   THE LITTLE ISLAND by Golden MacDonald
5. **BOO!**
   PUNKIN'S FIRST HALLOWEEN by Esther E. Teinecke
6. **FARAWAY FRIENDS**
   THE CARELESS KANGAROO by Earle Goodenow
7. **BOOKS ARE MAGIC—AND MORE!**
   PETUNIA by Roger Duvoisin
8. **THANK YOU**
   THE THANKSGIVING STORY by Alice Dalgliesh
9. **TRICKS AND TREASURES**
   THE BLUEBERRY PIE ELF by Jane Thayer
10. **MAKE BELIEVE**
    AWAY WENT WOLFGANG by Virginia Kahl
11. **JINGLE BELLS**
    POM POM'S CHRISTMAS by Jon Whitcomb
12. **A CHRISTMAS LEGEND**
    THE CHRISTMAS ROSE, a legend adapted by Carolyn Baily
13. **SLIP AND SLIDE**
    WHITE SNOW, BRIGHT SNOW by Alvin Tresselt
    KATY AND THE BIG SNOW by Elizabeth Burton
14. **THINKING BIG**
    TOBIAS AND HIS BIG RED SATCHEL by Sunny B. Warner
15. **OLD, OLD TALES**
    HANSEL AND GRETEL by Grimm Brothers
16. **MAKE BELIEVE**
    THE DUCHESS BAKES A CAKE by Virginia Kahl
17. **LOG SPLITTER**
    ABRAHAM LINCOLN by Ingri and Edgar d'Aulaire
18. **I LOVE YOU**
    APPOLONIA'S VALENTINE by Katherine Milhouse
19. **STARS AND STRIPES**
    GEORGE WASHINGTON by Ingri and Edgar d'Aulaire
20. **AROUND THE WORLD**
    THE MAN WHO WALKED AROUND THE WORLD by Benjamin Elkin
21. **LONG, LONG AGO**
    THE FIRST DOLL IN THE WORLD by Lee Pape
22. **WIND AND RAIN**
    LITTLE RED NOSE by Miriam Schlein
23. **ROBINS AND RAINBOWS**
    WHERE DOES A BUTTERFLY GO WHEN IT RAINS by May Garelick
    REALLY SPRING by Gene Zion
24. **JUST LIKE YOU**
    THE BIGGEST BEAR by Lynd Ward
25. **MOON, MIST, AND WONDER**
    MANY MOONS by James Thurber
26. **BUNNY WHISKERS AND PAINTED EGGS**
    THE WHISKERS OF HO HO by William Littlefield
27. **OOM-PAH-PAH**
    SMALL CLOWN by Nancy Faulkner
28. **LOOK AROUND YOU**
    WHIRLY BIRD by Dimitry Varley
    INCH BY INCH by Leo Lionni
29. **LOVELY LADY**
    MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD by Becky Reyner
30. **SUN! RUN! FUN!**
    GOING BAREFOOT by Aileen Fisher

Produced by the Nebraska Council for ETV at KUON-TV

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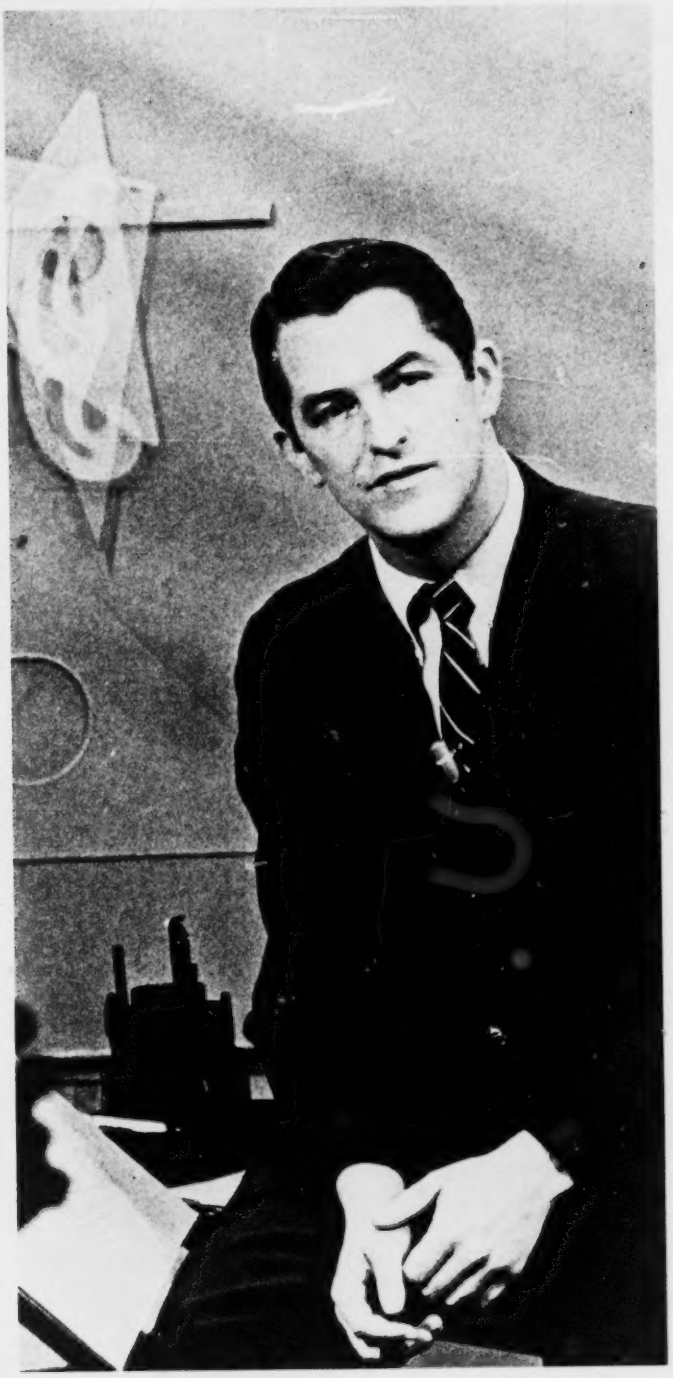


TV TEACHER JOHN ROBBINS

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by the Greater Washington TV Ass'n, Inc., Washington, D.C., at WETA-TV

THE MAGIC OF WORDS

Twenty-five, 15-minute lessons

Grades 1, 2 or 3

This series provides the primary level grade student with an opportunity to explore poetry, prose, creative writing, creative dramatics and other related subjects.

Designed as a supplement to a regular language program, the telecourse's primary value lies in its encouragement of the child to engage in individual activities which will further widen his appreciation of and interest in the various language arts. These activities include storytelling, creative writing, dramatics, poetry reading and writing, expression through puppetry, the reading of books, the language of words and music, and the art of cartooning.

Each lesson is complete in itself, yet the series will be more meaningful if viewed in its continuous entirety. The classroom teacher has ample opportunity to simplify or embellish the telecast lesson with a variety of follow-up activities geared to meet the needs and interests of her particular group.

The course is divided into six general units of study—storytelling, poetry, books, the need for words, creative dramatics, and oral reporting and puppets. The six final lessons are devoted to an extensive review of the material, accompanied by practical application of knowledge gained.

A teacher's guide accompanying the course offers suggestions for follow-up and related activities in addition to outlines of the lessons. An extensive bibliography of reference material is also contained in the teacher's guide.

Lesson titles from THE MAGIC OF WORDS:

1. **TELL US A STORY:** activates creative thinking through development of an interesting story.
2. **VILLIANS AND HEROES:** discusses action in a plot and how it must be logically resolved for each character.
3. **LET ME TRY PLEASE:** encourages children to tell stories before the group . . . stresses use of flannel boards, masks or puppets.
4. **THE SOUND OF WORDS:** discusses words, rhythm, sounds and images within a poem.
5. **THE POET'S WORLD:** explores the world of the poet, the ideas and subjects he finds to write about and the light of individuality he casts upon these ideas.
6. **ENJOYING POETRY TOGETHER:** enhances the love of poetry through reading or speaking it aloud together in the classroom.
7. **A LOOK AT A BOOK:** explores the world within a book from cover to cover with an explanation of the various aids and directives.
8. **FROM THE AUTHOR TO YOU:** an author discusses the thrill of writing and where the ideas for an exciting story may actually begin.
9. **ALPHABETA:** gives an interesting and historic account of the origin of our alphabet . . . discusses the signs, symbols and sounds of our first words.
10. **WORDS AND MUSIC:** stresses that the song has carefully chosen words which, set to music, convey a thought, a meaning and a moment of pleasure through both participation and listening.
11. **STORIES IN PICTURE:** discusses the art of cartooning.
12. **THE UNSPOKEN WORD:** defines and demonstrates the gestures and movements of a pantomime.
13. **SPEAK UP PLEASE:** discusses and demonstrates a monologue.
14. **LET'S PRETEND:** develops the communication skills desirable for successful creative dramatics.
15. **CLASSROOM DRAMATICS:** explores the uses of creative dramatics in heightening appreciation and enjoyment of subjects such as reading and social studies.
16. **LIGHTS, ACTION, CAMERA!:** provides enjoyment in creative dramatics through the presentation of a complete play.
17. **GIVING A TALK:** gives suggestions for a good, exciting oral report.
18. **WHAT TO DO WITH AN OLD SOCK:** provides interesting suggestions for puppet making.
19. **TALKING HANDS:** explores several ideas for using puppets in skits.
20. **THE ART OF STORYTELLING:** reviews the ideas and uses regarding storytelling.
21. **IT'S POETRY TIME:** reviews the essence of poetry with emphasis on rhythm, imagery and story.
22. **FINDING THE RIGHT BOOK FOR YOU:** presents a review of the lessons regarding books and their meaning to us.
23. **HAS YOUR WRITING IMPROVED:** presents a "bouquet" of ideas to spark the writing of poetry and stories among the children.
24. **A PLAY FOR TELEVISION:** presents a play created by elementary school children for the television studio.
25. **LOOKING BACK:** provides a culmination of the year's experiences for review and evaluation.

LEARNING OUR LANGUAGE

Sixty-four, 20-minute lessons

Grades 3 and 4

This language arts series is designed to be used throughout the school year. The topics include five separate units of work: listening skills, dictionary study, creative writing, speaking and spelling, and reading enrichment.

The telecasts are designed so that the classroom teacher may use the television series as an integral part of the total language arts program and still reserve time to meet individual needs of pupils, to extend the television lessons or to present other phases of the language arts program.

Major objectives for this series are:

1. To develop interest, pride and respect for the English language;
2. To learn to communicate effectively;
3. To develop powers of observation, sensory imagery, personification and interpretation;
4. To expand ability to reason, generalize and draw conclusions;
5. To acquire specific language skills and knowledge in dictionary study, spelling, speaking, listening and creative writing; and
6. To extend reading interests beyond the basic reader.

Television teacher for LEARNING OUR LANGUAGE is Dr. Adah Miner. Dr. Miner's range of experience in public education includes elementary classroom teaching, clinical work in speech and hearing, supervision of instruction, teacher education and curriculum development. She presently holds the post of assistant superintendent of instruction for the Shoreline public schools in Seattle, Washington. She holds A.B. and M.A. degrees from the University of Washington, and a Ph.D. degre from the University of Wisconsin. Her profesional writing includes work on curriculum guides and courses of study and she is the author of several articles appearing in educational journals.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

LEARNING OUR LANGUAGE program titles:

UNIT I: LISTENING SKILLS

Each of these twelve programs introduces one new listening skill, moving from the simple to the highly complex. Purposes for listening include: (a) getting the main idea; (b) noticing important details; (c) arranging ideas in the proper order; (d) following directions; (e) predicting an outcome; (f) enriching the vocabulary; and (g) enjoying listening experiences.

1. **Wiggle Your Ears**
2. **Words Make the Difference**
3. **The BIG Idea**
4. **Then What Happened?**
5. **Picture Words**
6. **Do You Follow Me?**
7. **Hear and Know**
8. **Now What?**
9. **Listen and Laugh**
10. **My Very Own Ears**
11. **Listen to Ask**
12. **Are You Listening?**

UNIT II: DICTIONARY SKILLS

Each of these fifteen telecasts introduces a new skill at each presentation which aids in using the dictionary efficiently as a source of word meaning, spelling and pronunciation. Student dictionaries are necessary for participation.

13. **Meeting a New Friend**
14. **The Alphabet Goes to Work**
15. **Two Words for One**
16. **Do You Mean It?**
17. **More Than One**
18. **Exchange Words**
19. **Another Clue**
20. **They Change Their Tune**
21. **More Changes**
22. **When Two Makes One**
23. **Can You Divide?**
24. **A Little Mark or Two**
25. **Let's Get to the Root of It**
26. **Spell It Right**
27. **Are You a Word Detective?**

UNIT III: CREATIVE WRITING

This series of twelve lessons introduces creative writing as an outlet for self-expression. Each telecast suggests familiar topics for writing, stimulates imagination and motivates the writing which should follow the telecast. In addition, at least one written language skill is presented at each telecast. The importance of fresh ideas, a creative approach and writing skills is shown, each in its proper relationship.

28. **This Is My Life**
29. **"It's All the Weather We Got"**
30. **Fur and Feathers**
31. **A Delicious, Fragrant, Colorful Bang!**
32. **The Talking Mailbox**
33. **The Loveliness of Words**
34. **Ring-a-Jing-Jing**
35. **I Wish I Had Known**
36. **If I Were**
37. **Pictures With Words**
38. **The Why of It**
39. **Out of This World**

UNIT IV: SPEAKING AND SPELLING

This series of twelve telecasts combines speaking and spelling skills. Each telecast provides an opportunity to learn, practice and begin to establish careful habits of visual and auditory discrimination and distinct utterance. The relationship of phonetics to spelling and speaking is shown.

40. **How It Came About**
41. **Say What You Mean**
42. **Discovering Problems**
43. **Starting and Stopping Sounds**
44. **More About Stopping Sounds**
45. **It Takes Two**
46. **A Big Difference**
47. **Influencing Each Other**
48. **Breaking Up Words**
49. **Word Surprises**
50. **Word Arithmetic**
51. **Doing Away With Demons**

UNIT V: EXPLORING WITH BOOKS

This series of thirteen telecasts present stories, poems and books and are planned to encourage viewers to extend their reading interests. The bibliography includes both modern and classics and provides vocabulary levels from approximately grade two to grade five or six. Library skills are introduced only briefly and are left to the classroom teacher to expand as she wishes.

52. **Adventure Is Yours**
53. **Fairies and Giants and Elves and Such**
54. **Here Comes the Parade**
55. **The Right Book for You**
56. **Funnybone Ticklers**
57. **Really and Truly**
58. **When America Was Young**
59. **They Made Our Country Great**
60. **Meet the Author**
61. **Friends Here and There**
62. **Tales Your Grandpa Heard**
63. **Friends Around the World**
64. **Singing Words**

IMAGES

Thirty, 25-minute lessons

Grade 6

IMAGES is a 1970 IERT Award-winning telecourse designed to stimulate critical and creative thinking through a study of the literature of creative expression and world history.

Television teacher Ida Johnson Hill notes that the series is not intended to serve as a basic English teaching course. Rather, she says, its purpose is to enrich the students' understandings and abilities in the language arts.

Mrs. Hill says the lessons are designed to help the student to evaluate, challenge and decide upon the truthfulness and authenticity of the spoken and written word . . . and, further, to help the child sharpen his imagery, clarify his expression and expand his skills in the use of language. She says the television experiences do not provide specific answers to questions but are pointed toward encouraging variety in responses and solutions.

Some of the areas explored in IMAGES: history and structure of language; history of communications; following directions; figurative language; letter writing; dictionary and map reading skills; the autobiography; biography; legend; ballad; novel; playwriting; propaganda; poetry; and vocabulary development.

A native Virginian, Mrs. Hill took both her Bachelor and Master of Science degrees in elementary education from Virginia State College. Her graduate specialty was in the area of reading. Mrs. Hill taught in the Richmond Public Schools and at Virginia State College and has served as a language arts consultant in the Richmond Public Schools.

Sample previews of typical pre-selected lessons from IMAGES are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

Lesson summaries:

IDA HILL

1. YOUR IMAGE—An introductory program, informing students of material to be covered in the series and noting that overall aim of the series is to foster effective expression in the student.

2. FOLLOWING DIRECTIONS—The students are given a number of exercises in following directions.

3. MAP READING—Map reading skills are examined.

4. WHAT'S NEW—The history of communication is examined from pre-Colonial days to the present. New communication devices for the classroom are explained and the students encouraged to think of future communication devices.

5. WRITTEN LANGUAGE—The history of written language is traced and cuneiform letters and other symbols of years passed demonstrated.

6. WORDS ARE IMPORTANT—The dictionary is examined as features are explained. Viewers also see copy of a dictionary prepared by Samuel Johnson.

7. WORD ORIGINS—Stories behind names, phrases and other words are related after a brief look at Greek and Latin root words.

8. A LETTER TO WRITE—Business and personal letter writing is discussed and excerpts from letters of well-known persons are shared.

9. FACT OR OPINION?—Identification is made of factual and opinionated statements . . . after a discussion of meanings. Students are encouraged to be aware of such words and phrases as: probably, apparently, it appears, it seems as though, and . . . I think.

10. BEHIND HEADLINES—Provides a look at how man has reported events through the years . . . and offers points to remember when reporting the news.

11. PROPAGANDA DETECTIVES—Illustrations, examples and explanations of propaganda techniques.

12. READ! READ! READ!—A number of recommended books are presented in a variety of ways to stimulate literary appreciation and to increase the students' awareness and understanding of different people and situations.

13. A CHRISTMAS CAROL—Charles Dickens' life story is followed by a dramatization of a portion of A Christmas Carol.

14. QUESTIONS AND ANSWERS—Students participate in or conduct interviews. A well-known personality is interviewed after a discussion of interviewer and interviewee responsibilties.

15. AN AUTOBIOGRAPHY—A discussion of the autobiography is followed by an informational story about Great Britain and Winston Churchill . . . and an excerpt from his autobiography.

16. THE STORY OF PEOPLE—Students are led to identify John F. Kennedy as various mementos are revealed. A pictorial biography of Kennedy is presented.

17. THE LEGEND—The legendary stories of Paul Bunyan, John Henry and Sleepy Hollow are examined.

18. A LOOK AT THE LIVES OF OTHERS—Gulliver's Travels by Jonathan Swift is reviewed. Discussed are literary forms and writing purposes.

19. EXAMINING THE AUTHOR'S CRAFT—Current recordings, poetry and illustrations are used to explain the meanings and uses of the simile, metaphor and personification.

20. A FIGURE OF SPEECH—The uses of the hyperbole, litotes and alliteration in writing are introduced and encouraged.

21. WHO THINKS CREATIVELY?—A problem is presented: what should be done with a huge stone rabbit 150 feet tall and 200 feet long . . . the object found during construction of a super highway.

22. EXPLORING THE PLAYWRIGHT'S CRAFT—A discussion on parts of a play . . . brief acocunt of William Shakespeare's life . . . and part of "Julius Caesar" are presented. Kinds of stages, including the Globe Theater, are discussed.

23. LET'S CREATE A PLAY—A look at and a discussion on a play created by youngsters.

24. A TIME TO LAUGH—Different forms of drama are introduced. The emphasis is placed on comedy.

25. EXPERIENCING LITERATURE THROUGH ROLE PLAYING—Students dramatize interesting or unusual incidents from the lives of Elizabeth Cady Stanton, Casey Stengel and Clara Barton.

26. THE BALLAD—"Judas," "Springfield Mountain," and other ballads are shared through readings and recordings . . . as the origins and elements of the ballads are discussed.

27. LIMERICKS AND HAIKU TO SHARE—Haiku and limericks are recited as the forms and patterns are discussed.

28. A VENTURE IN WRITING—The work of an artist is shared and used as subject matter for cinquain poetry . . . and students are encouraged to write such poetry.

29. A DATE WITH ROBERT FROST—A discussion of New England and a biographical sketch of Robert Frost is supplemented by Frost's own reading and other readings of the following poems: "Birches," "The Pasture," "Fire and Ice," "Provide, Provide," "Two Leading Lights," "A Passing Glimpse," "Stopping by Woods," "Considerable Speck," "The Runaway," and "The Gift Outright."

30. COUNT . . . THE WAYS!—A review of the series.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

60ks

BILL MARTIN

Fifteen, 15-minute lessons

Intermediate Grades

No better name could be chosen for this outstanding language arts telecourse, because Bill Martin, the television teacher, is truly a language arts master in the eyes of our nation's younger folk.

Perhaps Bill Martin's words in the foreword of the teacher's guide which accompanies the telecourse best describe the purpose of this sparkling enrichment series:

". . . (this) brief TV interlude with Bill Martin is simply a vehicle to launch you (the classroom teacher) and the children into a full-blown inquiry into language and how it works. You will feel comfortable in your role as a teacher of linguistics because we—all of us—have had linguistic curiosities ever since we were born into a world of language-using people and became language users ourselves. . . ."

Mr. Martin further notes that if the telecourse successfully fulfills its objective of enlightening both teacher and student it will be because it has enabled both to more fully understand what they already know about language.

Bill Martin's understanding of children and the literature that appeals to them is revealed in each lesson of this telecourse. Effective techniques used in both telling stories and relating thoughts have made him a most popular educational lecturer in the field of children's literature.

Bill Martin comes by his storytelling ability naturally. He grew up in a Kansas environment that was rich in folklore and tale-telling. A grandmother who threaded the family history into story form was a special influence on the young Mr. Martin.

After graduation from Kansas State Teachers College of Emporia, Bill Martin taught in Kansas high schools. He took his Masters and Doctor of Philosophy degrees at Northwestern University where he did major work in the fields of reading, listening, creative writing and elementary education.

Until he joined the Holt, Rinehart and Winston publishing firm as editor of elementary classroom materials (the position he now holds), he served as principal of Crow Island School in Winnetka, Illinois, a school well-known for its research and leadership in elementary education. During the summers he has been a visiting professor at various colleges and universities around the United States.

In his work at the publishing company, Mr. Martin has originated and edited a new approach to the teaching of reading called the Owl Reading Program. It is based on the premise that language is essentially oral and that the sound of sentences is more important than the individual sound of the words in the sentences.

OUTLINE OF THE COURSE: Lesson numbers, titles and annotations:

1. LANGUAGE IS SOUND AND SENSE—From the moment of birth, sounds are used to communicate thoughts and feelings. The printed word represents a system to communicate ideas and sense but means nothing unless associated with appropriate sentence sounds. Featured selections: "The Kind of Bath For Me," by Sir Edward Parry; "Susie Moriar;" and a Carolina mountain song.

2. OURS IS A WORD-ORDER LANGUAGE—Words must be arranged in a certain order in our language if they are to create the sound of sense. Featured selections: "Little Orphant Annie" by James Whitcomb Riley; "Comparisons" Anonymous.

3. LANGUAGE WORKS IN CHUNKS OF MEANING—Punctuation marks are signals placed by the writer to show how he wants words grouped so they will express the ideas he is trying to convey. Poets have improved the communications potential of their writing by arranging words into natural linguistic clusterings. Featured selections: "Calico Pie" by Edward Lear; "The Big Cheese" by Mirian Schlein; "Circus" by Eleanor Farjeon.

4. TRANSFORMING SENTENCES—This transformation is an act of using the exact structure of a sentence as the basis for creating a semantically new sentence through vocabulary substitutions. Featured selections: "The Potatoes' Dance" by Vachel Lindsay; "Advice to a Bird, Species Unknown" by Georgie Starbuck Galbraith.

TV TEACHER
BILL MARTIN

5. EXPANDING SENTENCES—As children learn the technique of expanding sentences (by adding phrases, clauses or descriptive words), they gain much flexibility in their use of language in reading, writing and speaking. Featured selections: "Overheard on a Saltmarsh" by Harold Monro; "The Snakebit Hoe-handle" from many Appalachian mountain area sources.

6. REDUCING SENTENCES—The danger in linguistic trimming is that one is apt to alter or destroy sentence meaning or tamper with the author's style. Featured selections: "Pumpkins" by David McCord; "Mool the Mole" a German Language poem adapted by Bill Martin; "Words" by Robert Louis Stevenson.

7. USING LITERARY STRUCTURE TO SIMPLIFY READING—As the structure of a house tells much about the shape and other details of the finished house, so the structure of a story (the "problem" of the story, the characters, the character who creates the "trouble" in the story, the series of episodes within a story, the end of the story) tells much about the details of the finished story. Featured selections: "Sody Sallyratus" by Richard Chase ; "Mother Meadowlark and Brother Snake" by Billy Firethunder.

8. USING POETIC STRUCTURE TO SIMPLIFY READING—The ability to sense the way a story, poem or article has been put together is a valuable help in getting more pleasure from the printed page. Featured selections: "If You Should Meet a Crocodile" author unknown; "Stopping by Woods on a Snowy Evening" by Robert Frost.

9. PLUGGING INTO MEANINGS—The author "talks" through the printed page. The reader "talks" with him by thinking about what the writer says . . . and deciding whether or not he (the reader) agrees with the writer. Featured selections: "Little Baiser and the Big Bear" by Charles Major; "The Blind Men and the Elephant" by John G. Saxe; "The Burning Rice Fields" by Sara Cone Bryant.

10. THE QUEST FOR HUMANNESS—Books and poetry serve no greater purpose than to release children to the excellence of their spirit, to the uniqueness of their lives, to the amazing panorama of human existence that surrounds them. Featured selection: "Rikki-Tikki-Tavi" by Rudyard Kipling.

11. HOME-ROOTED LANGUAGE—A child's language is his most personal possession. He is more sensitive to criticism of it than to any other dimension of his being. If we want children to know that we accept them, we must respect their language for, whatever a child's language is, he learned it in good faith. Featured selection: "The Conjure Wives" author unknown.

12. PUBLIC LANGUAGE—Public language is the vehicle of man's togetherness. It is the cohesiveness of his political, economic, religious and social intercourse. A person must have minimum skills in using the public language to earn a living, to vote, to carry on family and community affairs, to react to the laws of the land and to the political philosophies that determine these laws.

13. LIFE-LIFTING LANGUAGE—Life-lifting language is any bit or unit of language such as a story, poem or expression that is so memorable that it tends to impress itself indelibly on the mind and thereby becomes part of the culture's cherished language ways. Featured selections: "Winter Wind" and "One Misty, Moisty Morning" both Mother Goose rhymes; "The Railroad Cars are Coming" an American folk rhyme; "A Bat Is Born" by Randall Jarrell; and "Come Dance With Me" by Bill Martin.

14. LINKING WRITING TO READING—Independent writing poses three basic questions: What shall I write about? . . . How shall I frame the ideas and sentences? . . . How do I edit my writing? Bill Martin suggests that books and illustrations may stimulate story subjects and ideas. The editing process, discussed in an earlier lesson, is expanded.

15. MAKING CHOICES—As the student lives in and out of books, taking in their message and wonder, his choices in art and literature and language and ideas will be changing constantly.

Produced by Bay Region Instructional TV for Education at KQED-TV, San Francisco, California

6109

QUEST FOR THE BEST

Thirty-two, 20-minute lessons

Grades 4, 5 or 6

This outstanding course has enjoyed extremely high and successful use since being acquired by the library. And well it might for the series utilizes the unique advantages of television dramatizations, guest artists, creative interpretations and a wealth of other techniques to effectively spur the student-viewer into exploring the field of quality literature.

The course is specifically designed to encourage the pupil to read widely and with discrimination, develop a greater appreciation of books and to think and write creatively.

The pupil is encouraged to explore the field of literature to find ways of helping him understand the world today . . . the world as it was in the past . . . and the world as it may or may not be in the future.

Once having his interest and desire aroused in the many-faceted world of books, the pupil may need assistance in the choice of literature to fit his needs and still be of permanent significance to him. The classroom teacher plays a vital role in this endeavor.

The teacher's guide that accompanies the course contains carefully selected, graded bibliographies of material keyed to each lesson. These lists can be used to guide the pupil's selections for supplementary reading. Other book selection helps are included in the guide as are suggested follow-up activities and other utilization ideas.

Lesson titles in QUEST FOR THE BEST:

1. ADVENTURE: defines adventure as any new and exciting experience for a child.
2. OTHER LANDS AND PEOPLE: stresses the necessity of knowing about the customs and ideas of people in other countries.
3. FAMOUS VOYAGES: takes the children sailing with famous explorers.
4. MYTHS, LEGENDS AND FOLKTALES: increases the children's knowledge concerning the history, ideas and customs behind folk literature.
5. EXLORING NEW FIELDS: utilizes books as sources for information and background knowledge.
6. SUSPENSE AND MYSTERY: introduces the mystery story at their level of interest.
7. HISTORICAL FICTION: gives an overview of human nature as revealed in fiction about the past.
8. ANIMAL STORIES: emphasizes stories about animals other than dogs and horses.
9. BOOK WEEK: introduces children to the Newbery and Caldecott Medal Award Books.
10. HARVEST TIME: stresses books with a Thanksgiving theme.
11. FIND THE FACTS (TELEVISION): a follow-up to lesson 5.
12. HUMOR: expresses the need for humor.
13. LET'S READ TOGETHER: explores the enjoyment of reading aloud.
14. DECEMBER DAYS: investigates other people; their customs and beliefs.
15. FAMILY: discusses both fantastic and believable "literary" families.
16. WINTER IN STORIES: deals with stories that tell of winter hardships.
17. HISTORICAL FICTION: a follow-up to lesson 7.
18. PIONEERING: discusses the continuing exploration of pioneers from the past to the present.
19. FANTASY: introduces the world of make-believe.
20. ANIMALS (SNAKE, LLAMA): a follow-up to lesson 8.
21. BIOGRAPHY: aids children in identifying with the great men and deeds of the past.
22. PEOPLE AND EVENTS (MAJOR POWELL): a follow-up to lesson 21.
23. FAMILY: a follow-up to lesson 15.
24. FAIRY AND FOLK TALES: stresses stories handed down from one generation to the next.
25. POETRY: emphasizes the pleasure in sharing poetry vocally.
26. FIND THE FACTS: a follow-up to lesson 11.
27. ADVENTURE, REAL AND OTHERWISE: a follow-up to lesson 1.
28. MYTHS, LEGENDS, FOLKTALES: a follow-up to lesson 4.
29. PIONEERING: a follow-up to lesson 18.
30. HUMOR: a follow-up to lesson 12.
31. MYTHS, LEGENDS, FOLKTALES: a follow-up to lesson 28.
32. TOO GOOD TO MISS: mentions the books that children themselves pick as the best.

TV TEACHER WILL HOWARD

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Denver Public Schools at KRMA-TV

MATHEMAGIC

Sixty-four, 20-minute lessons

Grade 2

The purpose of this unique series is to visualize mathematical concepts. It is hoped that this series along with the classroom math program will greatly increase the children's understanding of mathematical concepts as well as create a personal interest in mathematics.

Computational skills will not be emphasized during the telecasts. The children can gain practice in computational skills during the pre-telecast and post-telecast activities suggested in the teacher's guide which accompanies the series.

The aims of MATHEMAGIC are:

1. To increase the depth of understanding of a mathematical concept through visual concrete experiences before individual or independent mathematical involvement;
2. To improve computational skills through a better understanding of the number system;
3. To improve learning in mathematics through the application of a variety of teaching techniques;
4. To stimulate and motivate an interest in learning mathematics;
5. To develop problem solving ability through purposeful interchange of mathematical and verbal language.

Sample previews of typical pre-selected lessons from MATHEMAGIC are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

TV TEACHER
Joan Wojciechowski

MATHEMAGIC

Lesson Titles:

UNIT I: PLACE VALUE
1. What Is a Set?
2. One-to-One Correspondence
3. Subsets
4. Cardinal Numbers
5. Ordinal Numbers
6. Equalities and Inequalities
7. Ones and Tens
8. Expanded Numerals

UNIT II: ADDITION AND SUBTRACTION (with one and two place numerals)
9. Union of Disjoint Sets (Part 1)
10. Union of Disjoint Sets (Part 2)
11. Commutative Property of Addition
12. Associative Property of Addition
13. Partitioning Sets (Part 1)
14. Partitioning Sets (Part 2)
15. Problem Solving
16. Adding and Subtracting Tens
17. Addition Using Expanded Notation
18. Renaming Ones in Addition
19. Subtraction Using Expanded Notation
20. Renaming Numbers
21. Regrouping Tens in Subtraction
22. Problem Solving

UNIT III: GEOMETRY
23. Points and Line Segments
24. Rays and Angles
25. Polygons (Geometric Figures)
26. Rectangles and Right Angle
27. Squares and Triangles
28. Circles

UNIT IV: FRACTIONS
29. Halves
30. Thirds
31. Fourths
32. Problem Solving

UNIT V: ADDITION AND SUBTRACTION (with eight digit numerals)
33. Expanding a Three-Digit Numeral
34. Adding Expanded Numerals
35. Adding in Column Form
36. Subtracting Expanded Numerals
37. Subtracting in Column Form
38. Problem Solving

UNIT IV: MEASUREMENT
39. Simple Linear Measure
40. Measuring
41. Liquid Measure
42. Using Liquid Measure
43. Time
44. The Minute Hand
45. The Hour Hand
46. Telling Time
47. Weight
48. Reading a Thermometer

UNIT VII: MONEY
49. A Look at Money
50. Using Money
51. Making Change

UNIT VIII: MULTIPLICATION AND DIVISION
52. Equivalent Sets: Joining
53. Relating Addition to Multiplication
54. Multiplication
55. More Multiplication
56. Problem Solving
57. Equivalent Sets: Partitioning
58. Relating Subtraction to Division
59. Relating Division to Multiplication
60. Properties of 1 and 0 in Multiplication and Division
61. Problem Solving
62. Review of Addition
63. Review of Subtraction
64. Using Mathematics

MATHEMATICS

(Six Courses, Six Grade Levels)

This fully-articulated series of six telecourses combines the modern and traditional approaches in the presentation of mathematical understandings.

An important feature of the courses is their adaptability for use with any of the mathematic texts currently in use over the country. Only concepts common to all texts are presented.

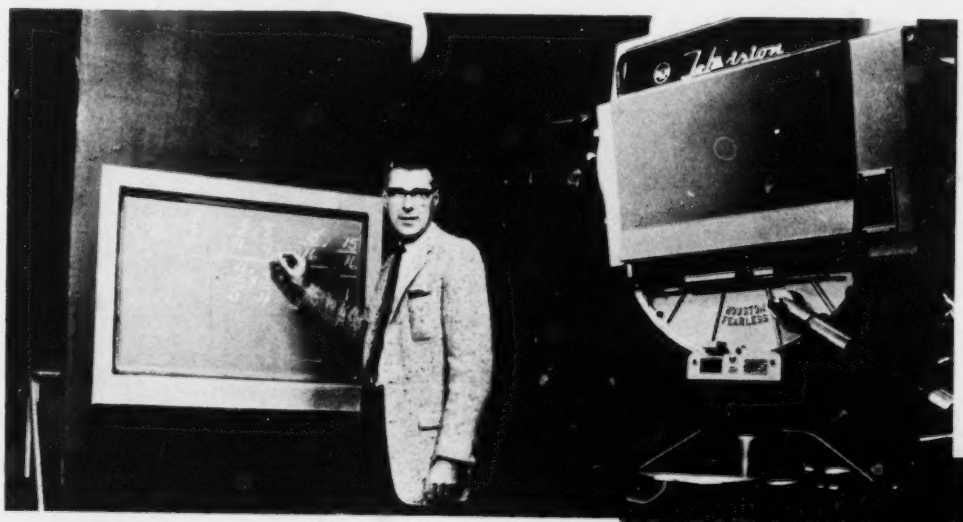
The spiral development of the courses gives great versatility to the presentations. Though each level develops more fully the concepts introduced at the previous levels, no single level is dependent on a previous one for an understanding of the material presented. Therefore, a school may initially introduce one or two of the courses and later, if it desires, bring in other levels without creating any continuity problems.

A woman is used as the television teacher for the lower levels; a man for the upper levels. Both are well qualified and present the material in an interesting, understandable and challenging manner.

Teacher's guides available for each course give an outline of the work and follow-up suggestions for each lesson. The guide is of an open-end design, allowing opportunities for students to develop additional activities in keeping with his abilities or special needs.

Quad tapes or a kine of typical lessons from these courses—and sample copies of the accompanying teachers' guides—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from each of the courses are available as a part of this "no obligation" sampling service.

(LESSON OUTLINE ON NEXT PAGE)



TEACHER
ALMA GREENWOOD

TEACHER
WILLIAM
THOMPSON

GRADE ONE
Eighteen 15-minute lessons and Seventeen, 20-minute lessons

The lesson titles for "Mathematics 1":

1. Points, Lines, Circles
2. Rectangles & Squares
3. Triangles & Patterns
4. Position Words
5. Words of Relative Size
6. What is a Set?
7. Empty Set
8. One-to-One Correspondence
9. Equal Sets
10. Union of Sets
11. Number
12. The One-More-Pattern
13. Greater-Than, Less-Than
14. Subsets
15. Addition Facts
16. Addition I
17. Commutativity
18. Addition II
19. Associativity
20. Difference of Sets
21. Subtraction I
22. Subtraction II
23. Place Value
24. Time
25. Calendar
26. Fractions
27. Dyeing Easter Eggs
28. Counting by Twos
29. Number Sequences
30. Sentences
31. Height
32. Weight
33. Graphs
34. Problem Solving
35. Games

GRADE TWO
Thirty-five, 20-minute lessons

The lesson titles for "Mathematics 2":

1. History of Numbers
2. Time
3. Sets
4. Set Description
5. Equivalence
6. Equal Sets
7. Union
8. Subsets
9. Difference of Sets
10. Number
11. Relationships
12. Addition
13. Commutativity
14. Associativity
15. Subtraction
16. Stock Show
17. Fractions
18. Place Value
19. Two Place Numbers
20. A Valentine Party
21. Number Sentences
22. Roman Numerals
23. Arithmetic Everywhere
24. Calendar
25. Points and Lines
26. Shapes
27. Linear Measurement
28. Approximate Measurement
29. Weight
30. Thermometer
31. Multiplication
32. Division
33. Graphs
34. Problem Solving
35. Games

GRADE THREE
Thirty-four, 20-minute lessons

The lesson titles for "Mathematics 3":

1. Mathematics Then & Now
2. Words We Use
3. The Number Line
4. Place Value
5. Mathematical Sentences
6. Inequality
7. Set Notation
8. Set Notation
9. Set Notation
10. Addition
11. Addition
12. Subtraction
13. Subtraction
14. Multiplication
15. Multiplication
16. Review of Addition, Subtraction, Multiplication
17. History of Money
18. Our Money
19. Linear Measurement
20. Measurement of Weight
21. Measurement of Capacity
22. The National Bureau of Standards
23. Roman Numerals
24. Graphs
25. Sets of Points
26. Plane Figures
27. Perimeter, Area and Formulas
28. Time
29. Measuring Time
30. Multiplication
31. Division
32. Division
33. Introduction to Fractions
34. Zero and Nine

GRADE FOUR
Thirty-one, 20-minute lessons

The lesson titles for "Mathematics 4":

1. Mathematics Old & New
2. Mathematical Words & Terms
3. The Number Line
4. Place Value & Base
5. Mathematical Sentences
6. Set Notation
7. Set Notation
8. Addition of Whole Numbers
9. Subtraction of Whole Numbers
10. Multiplication of Whole Numbers
11. Operational Relationships
12. Division of Whole Numbers
13. Weights and Measures
14. Measurement of Capacity
15. Roman Numerals
16. Sets of Points
17. Sets of Points
18. Plane Figures
19. 3-Dimensional Figures
20. Two Place Multiplier
21. Review of Division
22. Introduction to Fractions
23. Addition & Subtraction of Like Fractions
24. Factors & Composite Numbers
25. Prime Numbers and Divisibility Tests
26. Unusual Measurements
27. Time as a Measure
28. Introduction to the Metric System
29. The National Bureau of Standards
30. Number Bases
31. What Are the Chances?

GRADE FIVE
Thirty-one, 20-minute lessons

The lesson titles for "Mathematics 5":

1. Our Number System and Its Origins
2. The Language of Mathematics
3. Place Value and the Decimal System
4. Roman Numerals
5. The Number Line
6. Set Notation
7. Set Notation
8. Mathematical Sentences
9. Equations
10. Addition of Whole Numbers
11. Subtraction of Whole Numbers
12. Multiplication of Whole Numbers
13. Division of Whole Numbers
14. Introduction to Fractions
15. Factors and Composite Numbers
16. Primes, Divisibility Tests & Complete Factorization
17. Addition of Fractions
18. Subtraction of Fractions
19. Weights & Measures
20. Weights & Measures
21. The National Bureau of Standards
22. Sets of Points
23. Sets of Points
24. Area, Perimeter and Formulas
25. Introduction to Decimals
26. Decimals, Addition and Subtraction
27. Graphs
28. Estimation and Rounding-Off Numbers
29. Introduction to Multiplication of Fractions
30. Zero and Nine
31. Probability

GRADE SIX
Thirty-five, 20-minute lessons

The lesson titles for "Mathematics 6":

1. History of Our Number System
2. Development of Words and Terms
3. Number Base and Place Value
4. Number Line
5. Zero and Nine
6. Set Notation
7. Set Notation
8. Mathematical Sentences: Equalities and Inequalities
9. Addition and Its Properties
10. Subtraction and Its Properties
11. Multiplication and Its Properties
12. Division and Its Properties
13. Fractions—Another Set of Numbers
14. Factors and Composite Numbers
15. Prime Numbers and Divisibility Tests
16. Multiplication of Fractions
17. Division of Fractions
18. Decimal Fractions
19. Equations and Formulas
20. Directed Numbers
21. Addition & Subtraction with Directed Numbers
22. Weights and Measures
23. Weights and Measures
24. The Metric System
25. The National Bureau of Standards
26. Decimals—Multiplication and Division
27. Sets of Points—Lines, Angles & Angle Measurement
28. Plane and Solid Figures—Area and Volume
29. Circle and Circle Measurement
30. Ratio—Comparisons and Rate
31. Proportion
32. Per Cent
33. Solving Per Cent Problems by Proportion
34. Number Bases
35. Probability.

Produced by the Denver Public Schools at KRMA-TV

1, 2, 3 YOU AND ME

Fifteen, 15-minute lessons

Grade 2

There is today a great deal of confusion surrounding the field of "New Math." Parents are bewildered and often negative toward the modern approach to mathematics. Teachers who have not been exposed to ir ction in the new way, are equally confused and sometime antagonistic to change. It is the purpose of 1, 2, 3 YOU AND ME to enlighten not only the students, but teachers . . . and hopefully parents as well.

The classroom teacher today is challenged with the responsibility of making mathematics meaningful and stimulating. This, in essence, is the purpose behind the New Math. The child who grasps, with understanding, basic concepts of mathematics is then able to use his creative powers to make discoveries on his own.

Though the series has been planned as a supplementary review of basic concepts, teachers may wish to use certain lessons as introductions to their classroom instruction. Each teacher must decide how best to utilize each telecast.

The teacher's guide accompanying the series includes suggested preparation for each lesson as well as suggestions for follow-up activities. In addition, a brief bibliography has been prepared for the teacher's reference. It consists of trade books which can provide a useful supplement for the classroom math program.

Mrs. Nancy Lemko, instructor for 1, 2, 3 YOU AND ME, holds a B.S. degree in elementary education from the State University of New York at Oswego, where she also completed graduate work in elementary mathematics. Mrs. Lemko's teaching career in primary mathematics, coupled with a professional modeling experience, combine effectively in this series.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

1, 2, 3 YOU AND ME program titles and synopses:

1. **GEOMETRIC SHAPES**—helps children become familiar with the basic shapes: square, rectangle, circle and triangle. Creates an awareness of these shapes as seen in the world around them.
2. **SETS**—strengthens the concept that a set is a group of objects, clearly defined, and that each individual object is a member, or element, of that set.
3. **ONE-TO-ONE CORRESPONDENCE** — shows that two sets may be placed in one-to-one correspondence or a one-to-many correspondence. Shows the symbols for "greater than" and "less than."
4. **HOW MANY?**—develops the concept that when members of a set are matched with a set of successive counting numbers starting with one, the last number in such a matching tells how many members are in the set.
5. **DIFFERENT NAMES FOR THE SAME NUMBER**—develops the idea that there are many different ways to name the same number.
6. **USING THE NUMBER LINE**—Makes the children aware of the logical sequence of numbers and shows them how a number line can help them in the process of addition.
7. **DOING AND UNDOING**—develops the relationship between addition and subtraction (the notion that they are "doing"-"undoing" operations.)
8. **MORE THAN TEN**—shows that the value of any digit in a two-digit numeral is determined by its place in the numeral and strengthens the understanding of the natural order of whole numbers.
9. **ONE-HALF**—shows that one-half is represented visually as the fraction "$\frac{1}{2}$" and develops the concept of dividing an object or a group of objects into halves.
10. **WHAT TIME IS IT?**—shows that time is important in the world today and aids the student in understanding the principles behind telling time with a clock.
11. **WHAT IS 100?**—helps children comprehend the size of the number 100 by relating it to 100 times 1, 10 times 10, 20 times 5.
12. **LIQUID MEASURE**—develops an awareness of what quarts, pints and cups are in relation to liquid measure and develops an awareness of why it is important to measure liquids.
13. **STORY PROBLEMS**—defines numerical problem situations in terms of knowns and unknowns and describes these situations by using number sentences and solving them for the unknown.
14. **TWO BY TWO**—shows that a pair is a set of 2 objects and that many things are found in pairs . . . and introduces counting by twos.
15. **COUNTING SETS**—introduces the idea of multiplication through the use of arrays, sets and the number line.

TV Teacher
NANCY LEMKO

Produced by ETV Council of Central New York at WCNY-TV, Syracuse

EXPLORING MATHEMATICS

Sixty-four, 20-minute lessons

Upper Elementary

EXPLORING MATHEMATICS is designed as an enrichment program for those elementary school children who, because of their abilities in mathematics, grasp the concepts and learn the techniques of elementary school arithmetic quickly and easily. For such children the natural interest in numbers often wanes and turns to apathy or even distaste with prolonged exposure to the repetition and reteaching so necessary for other children. The object of EXPLORING MATHEMATICS is to provide such children with material which deals more with the ideas than with the techniques of mathematical manipulation.

There are many topics which lend themselves to the purpose stated above. In general, three criteria have been used in the selection process. The material depends upon general background and the ability to deal with ideas rather than on great manipulative skill with many techniques. The child is provided with many opportunities to explore and discover for himself. There is an almost built-in demand for generalizations and ways of testing them.

The topics selected include a good deal of abstract material and this is deliberate. Mathematics is an abstract subject, and it is its abstract nature, rather than its usefulness in so-called practical applications, that attracts the bright child. The material provides a broad general understanding of the nature of the subject. Since mathematics draws its vitality from ideas and abstractions, from form and structure and from speculation, generalization and exploration, these are proper concerns of this course.

The teacher's guide which accompanies EXPLORING MATHEMATICS provides the classroom teacher with an outline of the topics to be presented, additional material for practice and exploration and a statement of goals, both broad and specific, for each topic and subtopic. Whenever possible several references are given for each section.

Television teacher, Dr. Jerome M. Sachs, is dean of Instruction at Chicago Teacher's College, North. He has lectured at the University of Chicago, Northwestern University, DePaul University and Illinois Institute of Technology. Dr. Sachs has conducted experimental programs in mathematics for gifted children in elementary schools in Chicago and Berkeley, California. His experience in television includes a series for elementary teachers of arithmetic, a high school algebra series and a college mathematics course. He holds B.S., M.S. and Ph.D. degrees from the University of Chicago.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

EXPLORING MATHEMATICS program titles:

UNIT I: NUMBER RELATIONSHIP AND NUMBER THEORY

The general objective of this unit is to enable children to examine, explore and discover number relationships. Speculative thinking is encouraged. Some generalizations will be suggested; others develop naturally from examples and problems. Any generalization should be tested by example and argued pro and con as a preparation for the more sophisticated business of making proofs. If any children seem inclined to explore in directions other than those suggested, they should be urged to do so. The key to this unit lies in the word "discovery." As an incidental but valuable by-product, these lessons provide a great deal of practice in the basic operations and the use of number facts.

1. **Introduction—Calendar Numbers**
2. **Calendar Numbers and Arrow Arithmetic**
3. **Some Laws of Arithmetic**
4. **More Laws of Arithmetic—Integers and Divisors**
5. **Proper Divisors—Perfect, Abundant and Deficient Numbers**
6. **Admirable Numbers**
7. **Amicable and Compatible Pairs**
9. **Symbols for Even and Odd Integers**
10. **Sums and Products of Evens and Odds**
11. **Triangular and Square Numbers**
12. **Integers and Squares**
13. **Cubes and Other Powers**
14. **Prime Numbers**
15. **Prime Factorization and Greatest Common Divisors**
16. **Greatest Common Divisors and Least Common Multiples**
17. **Mersenne, Fermat and Goldbach**

UNIT II: OUR NOTATION AND NUMERALS AND OTHER NOTATIONS AND NUMERALS

This unit looks at the notation and numerals used in Egypt, Babylon, Rome and India not only because of their historical interest but also to see the advantages of a positional notation. The unit uses the place value characteristics to get tests for divisibility by 2, 3, 4, 5, 6, 8 and 9. The unit investigates 2, 4, 8 and 12 as alternative number bases. The materials on Base 2 will lead into several applications designed to demonstrate the "yes or no," or "on or off," character of the binary notation which is the basis of computer arithmetic.

18. **The Notation and Numerals of Ancient Egypt**
19. **The Notation and Numerals of Babylon, Rome and India**
20. **Positional Value and the Hindu-Arabic Numerals**
21. **Divisibility by 2 and 5**
22. **Divisibility by 3**
23. **Divisibility by 4, 6 and 8**
24. **Divisibility by 9**
25. **Casting Out Nines**
26. **The Role of the Number Base**
27. **A Visit to Base 4 Planet**
28. **Arithmetic, Base 4**
29. **From Base 4 to Base 10 and Return**
30. **Fractions, Base 4 and Introduction to Base 8**
31. **Arithmetic, Base 8**
32. **Advantages of Base 12**
33. **Duodecimal Arithmetic**
34. **More Duodecimal Arithmetic**
35. **The Binary Notation**
36. **Number Cards and Base 2**
37. **The Tower of Brahma and the Game of Nim**

UNIT III: THE USE OF SYMBOLS

This unit discusses symbols, particularly those used to represent numbers, operations and relations. It introduces letters to represent numbers and practices with the elements of applying the four basic operations to expressions involving letters. Problems are stated which lead to simple equations and practice with translating sentences into equations. The unit also discusses the symbolism for exponents and uses this symbolism in a further investigation of the Tower of Brahma. The algebraic techniques which form a considerable part of this unit are selected for their usefulness in subsequent lessons.

38. **Letters and Other Symbols**
39. **Operating With Symbols**
40. **Equations**
41. **Equations—Exponents as Symbols (The Tower of Brahma)**
42. **Applications of Equations (The Tower of Brahma)**

UNIT IV: THE NUMBERS WE USE

This unit classifies and characterizes the numbers with which we deal in arithmetic. It begins with the most familiar set, the natural numbers or positive integers. As the unit talks about the properties of these numbers, it also considers the question of closure with respect to the four basic operations. From the discussion of closure with respect to division, the unit moves to a discussion of quotients in general using the faction form to indicate division. It defines rational numbers and discusses the relation between rational numbers and fractions. Finally, the unit relates integers and rationals to the number line and introduces irrational numbers such as pi (π) and $\sqrt{2}$ which also have places on a number line.

43. **Integers and Rational Numbers (The Tower of Brahma)**
44. **Rational Numbers Expressed as Decimals (The Tower of Brahma)**
45. **Terminating Decimals (The Game of Nim)**
46. **Decimals Which Repeat in Patterns (The Game of Nim)**
47. **From Decimals to Fractions (The Game of Nim)**
48. **Characterization of Rational Numbers (The Game of Nim)**
49. **Rational Numbers and Equations (The Game of Nim)**
50. **The Number Line**
51. **Square Roots and Irrational Numbers**
52. **Irrational Numbers and the Number Line**

UNIT V: NUMBERS AND GEOMETRY

This unit considers the concepts of length and area, particularly as applied to triangles and rectangles. It develops the Pythagorean Theorem from the point of view of area and looks for triples or integers which satisfy a Pythagorean relation. This unit explains how to establish a coordinate system in the plane by setting up a reference system for the street map of a mythical town. Finally, the unit introduces negative numbers and uses the definitions established and the graphical presentation to develop rules for operating with positive and negative numbers.

53. **Triangles and Rectangles**
54. **Measure—Length, Angle, Area, Volume**
55. **The Same Size and Shape**
56. **The Pythagorean Theorem**
57. **Pythagorean Triples and Square Roots**
58. **A Coordinate System for Everytown**
59. **Locations and Distances**
60. **A General Coordinate System**
61. **Adding and Subtracting Signed Numbers**
62. **Multiplying and Dividing Signed Numbers**
63. **Equations and Points**
64. **Distance and Slope**

Produced by MPATI at WTTW-TV, Chicago, Illinois

TIME FOR MUSIC

Thirty, 15-minute lessons

Grade 1

This telecourse is designed to enlarge the musical understanding, awareness and enjoyment of first grade children.

Prime objective of the series is to provide varied activities in singing, listening, moving and the study of fundamentals . . . so that each child will come to more fully appreciate music and learn to use it more discriminately in his daily living.

Television teacher Betty Hamilton attended Lynchburg (Va.) College where she received a Bachelor of Arts degree with majors in music and sociology. She has also engaged in graduate work in music education at Northwestern University.

Upon graduation from college, Mrs. Hamilton served for three years as minister of music at College Hill Baptist Church in Lynchburg. Since that time she has taught public school music in Norwalk, Conn., Mount Vernon, N.Y., and Henrico County, Va.

A flair for musical composition prompted Mrs. Hamilton to write many of the songs taught in the lessons of TIME FOR MUSIC. These songs, part of a rapidly growing collection of children's music entitled "Music Directions," are printed in the teacher's guide that accompanies the telecourse. TIME FOR MUSIC is an enrichment experience designed to supplement the normal ongoing music education schedule of the viewing classroom. The lessons are arranged in a seasonal-holiday pattern (see Outline of Course).

A 12-inch LP companion record entitled TIME FOR MUSIC is available for classroom use (@ $4.00). For further information, contact Great Plains National.

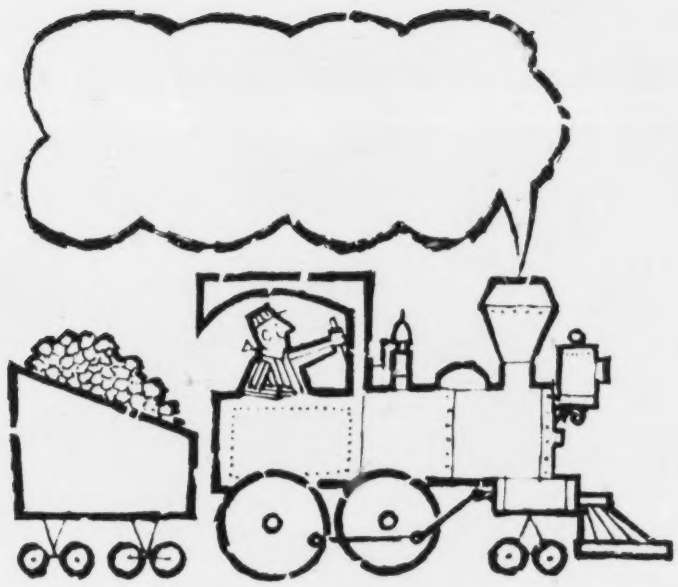
TV TEACHER BETTY HAMILTON

OUTLINE OF THE COURSE: Lesson numbers, titles and elements of emphasis in each lesson—

1. **HANDS, HANDS**—Singing . . . Feeling the beat . . . Tone matching
2. **COME CLEAN**—Singing . . . Feeling the beat . . . Tone matching
3. **TRAVEL ALONG**—Singing . . . Feeling the beat . . . Playing sand blocks
4. **THREES, PLEASE**—Music in threes
5. **COME TO THE FAIR**—High and low . . . Feeling the beat
6. **FRIENDS**—Moving to music
7. **HALLOWEEN**—Halloween . . . A melodic line . . . Feeling the beat
8. **TREES IN AUTUMN**—Singing . . . Moving
9. **THANKSGIVING**—Thanksgiving . . . A melodic line . . . Feeling the beat in 6/8 time
10. **THREES AGAIN, PLEASE**—Music in threes
11. **CATS AND DOGS**—The scale with numbers . . . Singing, moving and feeling the beat
12. **STRINGS AND STRINGS**—The scale with numbers . . . Dramatizing a song
13. **CHRISTMAS**—Christmas music
14. **SING AND PLAY**—Rhythm instruments-how to make and play them
15. **SNOW FUN**—Feeling the beat-two rhythms at one time
16. **SNOW AGAIN**—Sounds-long and short . . . A melodic line with quarter notes and whole notes
17. **VALENTINES**—Feeling the beat-Walk and skip
18. **FEBRUARY BIRTHDAYS**—Patriotic songs . . . The scale—do, re, mi, fa, so, la, ti, do
19. **LOVE THAT LION**—Singing and listening . . . Simple note reading
20. **FARM FRIENDS**—Singing just for fun
21. **LINES AND SPACES**—The musical staff
22. **SHOES**—High and low . . . The staff
23. **IMPORTANT PEOPLE**—The printed page-a music book
24. **SEEDS AND SILENT THINGS**—Singing and moving . . . Acting out a song . . . Quarter rests
25. **WE LISTEN**—Listening-Harl McDonald's **Children's Symphony**
26. **BIRDS**—Singing . . . Moving . . . Listening
27. **ALONG CAME A SPIDER**—Feeling the beat in a poem . . . Note reading
28. **RHYTHM AND SOUNDS**—Playing rhythm instruments . . . Singing simple rounds
29. **LOOKING BACK**—A review of the basic fundamentals covered during the year
30. **CUR FAVORITES**—Children vote on their favorite songs . . . and sing them

Quadruplex video tapes or a kinescope of typical, representative lessons from TIME FOR MUSIC—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes on request from Great Plains Library. There is no cost (save for return postage on the material) or obligation connected with this previewing service.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV



ALL ABOARD FOR MUSIC

Thirty, 15-minute lessons

Grade 2

ALL ABOARD FOR MUSIC is a journey into the exciting world of music. Each of the telelessons is designed to enlarge the musical understanding, awareness and enjoyment of the children.

Main objective of the series is to provide varied experiences in singing, listening, moving, and the study of fundamentals so that each child may learn to use music more discriminately in his daily living. The programs have been planned as an enrichment experience in music and are intended to supplement the music instruction which would normally be provided for the class.

Television teacher Betty Hamilton attended Lynchburg College where she received a B.A. with majors in music and sociology. She has also done graduate work in music education at Northwestern University. Upon graduation from college, Mrs. Hamilton served for three years as minister of music at College Hill Baptist Church in Lynchburg, Virginia. Since that time sha has taught public school music in Norwalk, Connecticut, Mount Vernon, New York, and Henrico County, Virginia.

A flair for musical composition has prompted Mrs. Hamilton to write many of the songs which are taught in the television lessons. These songs, part of a rapidly growing collection of children's music entitled "Music Directions," are printed in the teacher's manual which accompanies the series. Mrs. Hamilton also teaches a first grade series entitled TIME FOR MUSIC and a course for fifth grade, OUR MUSICAL HERITAGE, which emphasizes the music and the history of America.

A 12-inch LP companion record entitled ALL ABOARD FOR MUSIC is available for classroom use at $4 per copy. For information concerning the purchase of this record, contact Great Plains National.

Sample previews of typical pre-selected lessons from ALL ABOARD FOR MUSIC are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

LESSON OUTLINE:

1. **OFF WE GO!—How to sing: sit straight, sing easily, listen carefully**
2. **STAIRS, STAIRS, STAIRS—The scale . . . Feeling the beat**
3. **OUR FRIEND THE POLICEMAN—Feeling the beat . . . Quarter notes**
4. **MUSIC TELLS A STORY—Listening . . . Theme identification**
5. **IN 1492—Feeling the beat . . . Quarter notes and eighth notes . .. . Tone matching**
6. **"WHOO," WENT THE WIND—High and low . . . The staff**
7. **THERE ARE WITCHES IN THE AIR—Halloween . . . Feeling the beat . . . .Rhythm and poetry**
8. **SINGING WHAT WE SEE—The scale . . . Note reading**
9. **TIME TO REST—Notes and rests**
10. **GOBBLE, GOBBLE, GOBBLE—Thanksgiving . . . Eighth notes and 6/8 time**
11. **WE GIVE THANKS—Thanksgiving . . . The science of sound—strings**
12. **TICK, TOCK, TICK—Feeling the beat . . . Half notes, quarter notes and eighth notes**
13. **SING A SONG OF HANUKKAH—Hanukkah . . . Feeling the beat**
14. **TIS THE SEASON—Christmas**
15. **SING A SONG OF CHRISTMAS—Christmas**
16. **OH WINTER WINDS—A song box—tone matching . . . Note reading**
17. **WE LISTEN—The Children's Symphony—Third Movement—Harl McDonald . . . Theme recognition**
18. **SNOW, SNOW, SNOW—Note reading . . . Feeling the beat . . .. Tone matching**
19. **LET'S REVIEW—Singing just for fun**
20. **YOUR LAND AND MINE—Patriotic songs . . . Feeling the beat**
21. **A VALENTINE FROM ME TO YOU—Valentine's Day . . . Rhythmic notation . . . The scale**
22. **MEET THE VIOLIN—The violin**
23. **MUSIC PAINTS A PICTURE—"The Carnival of the Animals"—Camille Saints-Saens**
24. **I WONDER, I WONDER—Quarter notes and eighth notes . . . Rhythmic notation**
25. **THE SEASONS ARE FOUR—ABA form in music**
26. **STAIRS THAT MOVE—Moveable 'do' or 'l' . . . Scale review . . . Note reading**
27. **SIGNS OF SPRING—Rhythmic response . . . Feeling the beat**
28. **IT'S TIME FOR FUN—Time signatures . . . Music in 2's and 3's**
29. **LISTEN AND WATCH—The Ballet**
30. **GOODBY, GOODBY—The scale . . . Feeling the beat . . . A two-part song**

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

TIME TO SING

Thirty-two, 20-minute lessons

Grade 2

TV Teacher
RUSS WIDOE

Songs used in TIME TO SING:

Autumn
Bicycles
Bow Belinda
Caterpillar
Christmas Eve
Down the River
Flag of America
Flying Kites
Halloween
Hey, Betty Martin
Hickory Dickory Dock
High in the Sky
I Like Animals
Jump Josie
Kinder Polka
Mister Joe
My Brown Pony
My Farm
My Old Dan
Our Rhythm Band
Penguins
Purple Mouse, The
Santa Claus
Shoo Fly, Don't Bother Me
'Simmons
Six Little Ducks
Song Your Grandma Sang in School, A
Swing High, Swing Low
Thanksgiving
Train, The
Wake Up, World
Winter Time

Folk song material is furnished from the following publications: "Sing Together Children," "Joyful Singing," "Little Book of Carols," and "Amigos Cantando." Other folk song adaptations and original material is copyrighted by Lorraine Swain and used by permission.

TIME TO SING is designed to help the classroom teacher build *aural* concepts of up, down, repeat, skips and steps; and *rhythm* concepts as represented by quarter, eighth and half notes. These concepts are carefully built in a framework of singing, bodily response to tonal and rhythmic stimuli and playing on bells or a keyboard instrument.

Keyboard or bell activity was chosen because the source of sound is clearly seen as well as heard with accurate pitch; and the distance from one sound to the other can be measured by the eye as well as the ear. The discovery learning method is employed because it builds upon the child's previous musical experience. It proceeds from hearing and feeling to singing and doing—all of which leads to understanding instead of mere parroting.

TIME TO SING has strong motivating influences built into the series. It utilizes some of the power inherent in the medium of television: clever puppetry, unique visual aids, even the use of "black" to build concepts. Another special feature is the accompanying pupil songbook, with complete song materials for all lessons, which relieves the teacher from searching other published materials or tedious copy work. Songs included are catchy, child-tested material. The general mood of the series is relaxed and happy.

Mr. Russ Widoe, instructor for TIME TO SING, has taught at all levels, second grade through university, and has had more than twenty years of radio-television experience in the commercial field, including successful experience as a television personality for children. He is managing director of Northeast Wisconsin In-School Television (NEWIST), a not-for-profit cooperative of public and private schools. Mr. Widoe holds Bachelor of Music Education and Master of Music Education degrees from Northwestern University.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

Produced by NEWIST at WLUK-TV in Green Bay, Wisconsin

SOUNDS OF OUR TIMES

Fifteen, 20-minute lessons

Grades 3 or 4

TV Teacher
BARBARA DELANEY

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

SOUNDS OF OUR TIMES is designed to enrich the regular music program of the school. It provides unique experiences and presents performers not usually available in a classroom situation.

The series proposes to increase the child's awareness of the sounds around him, to enhance his sensitivity to their differing properties and to help him understand how sounds are put together in organized form to create musical compositions of various kinds.

Activities are planned to encourage self-expression through creative response to music. The focus of the series is our musical heritage.

Each telecast is designed to motivate activities in art, language arts and social studies as well as in music. The teacher's guide which accompanies the series includes appropriate student and teacher bibliographies and references to correlated musical selections.

Television teacher for SOUNDS OF OUR TIMES is Mrs. Barbara Delaney.

SOUNDS OF OUR TIMES program titles and synopses:

1. **THE ESSENCE OF SOUND—increases the student's awareness of the sounds around him and aids him in the identification and description of common sounds with accurate references to such elements as pitch, intensity, duration, consonance, dissonance, etc.**
2. **THE HUMAN SOUND—explores the differentiation between the various types of musical sounds produced by human beings (singing, whistling, yodeling) and the identification of various types of voices (tenor, bass, etc.).**
3. **SOUND PICTURES—increases understanding of the relationship between music and the visual arts and the desire to be more imaginative and creative in individual responses to music.**
4. **A SONG UNFURLED—increases knowledge of the history and the significance of our national anthem and aids in teaching the words and music of "The Star-Spangled Banner."**
5. **SOUNDS OF STRINGS—introduces the principles of construction and knowledge of the methods of playing stringed instruments and describes certain of the less familiar stringed instruments of particular ethnic groups around the world.**
6. **SOUNDS OF BELLS—provides for the recognition of a variety of bells and the sounds they make as well as an appreciation of the importance of bells in the lives of people all over the world.**
7. **SOUND IMPRESSIONS—recognizes impressionism as the first important compositional style of the 20th century and introduces some of the impressionist composers and their work.**
8. **THE NEW SOUND—introduces some of the sound materials used by contemporary composers and motivates the students to experiment with sounds to try and organize a variety of sounds into a composition.**
9. **SOUND OF DRUMS AND BEATING—provides recognition of the percussion instruments used in the symphony orchestra, the band and various dance bands as well as providing some knowledge of the method of playing percussion instruments.**
10. **SOUNDS OF AMERICA—increases the knowledge concerning the development of musical styles in America.**
11. **SOUNDS OF PIPES AND HORNS—increases understanding of the construction of wind instruments and introduces the various methods of tone production utilized by performers playing wind instruments.**
12. **CALYPSO SOUNDS—increases understanding of syncopation and how to use rhythm instruments.**
13. **JAZZ AND BLUES—recognizes jazz and blues as improvised, "free style" music which originated with the slaves in the South and which professional musicians imitated and refined.**
14. **SOUNDS OF THE AMERICAS—deepens appreciation for our musical heritage and increases knowledge of the musical heritage of our American neighbors.**
15. **SOUNDS OF OUR OWN MAKING—increases confidence in attempting to create musical compositions and the use of new and unusual sounds in individual creations, in addition to traditional tone colors of standard instruments and voice.**

Produced for MPATI by Southwest Texas Educational Television Council at KLRN-TV, Austin, Texas

SINGING, LISTENING, DOING

Sixty-four, 20-minute lessons

Grades 1 through 3

TV Teacher
DELORES DUDLEY

Rewarding, stimulating musical experiences are the right of every child—experiences that will further his development of understandings, skills and appreciation in music. The function of these two programs, SINGING, LISTENING, DOING and MUSIC FOR YOU, is to assist the school in providing such experiences.

To accomplish this, these programs center around six basic areas of musical activity which include: singing, listening, rhythms, playing classroom instruments, creating and reading. Each of these areas, however, is inclusive of other areas, by the very nature of music.

The telecasts stress the fundamental elements of music—melody, rhythm, tone quality, tempo, dynamics and form. The content of the telecasts are such as to supplement rather than direct the music programs in the classroom.

SINGING: The singing repertory has been chosen with the hope that it will meet various needs of children viewing the telecasts. The songs chosen reflect the many ways people use songs as part of their living; in singing such songs, children are helped to find an expressive outlet through music as it relates to their everyday lives.

LISTENING: Helping children to discover, or perhaps to rediscover, the characteristics of various sounds and their place in the making of music is an important aim of listening, since it develops awareness of pitch and tone quality. Other important objectives of the listening program are developing knowledge of orchestral instruments, voices, composed music, folk music, the structure of music and artist-performers of the past and present.

PLAYING INSTRUMENTS: The child who has the opportunity to play a musical instrument such as a drum, shaker, or bells has the immediate satisfaction of producing music. The chief purpose in using classroom instruments is not only to help the child gain such satisfaction, but to clarify many musical concepts. Various types of percussion instruments will be used—such as drums, wood block, triangle, tambourines, and rhythm sticks. Flute-type instruments are used for melodic experiences, autoharps are used as accompanying instruments invaluable in developing an awareness of harmony.

CREATING: The children are given many opportunities to express themselves creatively through singing, playing instruments, rhythmic movement and listening experiences. The telecasts assist the teacher in developing a favorable environment for creativity through asking children to notice, seek out, choose, decide, compare and contrast many musical experiences.

MUSIC READING: The telecasts provide a variety of musical ideas to implement the process of music reading. Clarification of basic musical concepts, functional understanding of musical symbols, recognition of the manner in which music is organized and put together—all these are part of understanding music reading and are presented as an integral part of the music making experience rather than as isolated theoretical activities.

Television teacher for SINGING, LISTENING, DOING and MUSIC FOR YOU is Mrs. Delores Dudley. Mrs. Dudley has taught music by television with the Washington County Closed Circuit Television Project of Hagerstown, Maryland. She has also served as elementary music supervisor at Tewksbury Public Schools in Tewksbury, Massachusetts. Majoring in voice and piano, Mrs. Dudley received an A.B. degree from Rivier College and later obtained a B.S. in music education from Lowell State Teachers College.

SINGING, LISTENING, DOING program titles:

UNIT I: HOW DO YOU DO?
This beginning unit involves the children in simple rhythmic and melodic activities. Songs will be used on several successive telecasts so that the children become secure in executing all or part of the song. Some of the song material includes tone matching and counting songs, directional singing games and songs for enjoyment. Simple rhythm instruments are used during this unit.

1. **Please Sing**
2. **Sing! Count! Clap!**
3. **Have Fun**
4. **Will You Sing?**
5. **Home**
6. **Sing! Dance! Rest**

UNIT II: RHYTHM AND SOUND
The discovery, or perhaps the rediscovery, that rhythm and sound are all around us is the important aim of this unit. The children are given an opportunity to discover various rhythms and sound through listening, singing and playing.

7. **Things That Move**
8. **So Many Ways**
9. **Swing High—Swing Low**
10. **Top of the Train**
11. **Sounds Everywhere**
12. **Hear Anything?**
13. **Mother Goose Land**
14. **Oooooooooo-Boooo!**

UNIT III: HIGHER-LOWER, FASTER-SLOWER
This unit contains melodic and rhythmic activities which are of a more detailed nature than the previous unit. The use of music signs will be in relation to the material being used.

15. **Up-Down-Same**
16. **Like Sounds**
17. **Your Dance**
18. **Longer and Shorter**
19. **Indian Dance**
20. **Forefathers**
21. **Over the River**
22. **Thank You**

UNIT IV: ENJOYING AND INTERPRETING SOME COMPOSED MUSIC
This unit gives the child the opportunity to listen critically and interpret some composed music for orchestra. The quality of an orchestra and some of its component parts are heard and discussed. Tchaikovsky's delightful program music, "The Nutcracker Suite," stimulates the child to use his imagination.

23. **Fun and Bells**
24. **Chimes**
25. **A Wonderful Gift**
26. **A Dream**
27. **Dance, Dance**
28. **Waltzing Flowers**

UNIT V: MUSICAL GROWTH THROUGH PARTICIPATION
This unit deals primarily with contrasting rhythms and moods. Singing, playing and rhythmic activities are found in every telecast of this unit.

29. **Choo-Choo-Sshhh**
30. **Off to Montana**
31. **Trum-Tum-Tum**
32. **Sway and March**

Produced by MPATI at WHYY-TV, Philadelphia, Pennsylvania

MUSIC FOR YOU

Sixty-four, 20-minute lessons

Grades 4 through 6

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

MUSIC FOR YOU program titles:

UNIT I: GETTING TO KNOW YOU
This unit contains songs which give the child an opportunity to discover, or perhaps rediscover, some of the basic elements of music. They touch upon: the part music plays in the child's immediate surroundings; repetition of like musical phrases; how music sets a mood; the two main performance categories of music (vocal and instrumental); and the part rhythm and melody play in the construction of music.

1. . . . The Happier We Are
2. Some Discoveries
3. Music Around You
4. What Do You Hear?
5. How Do You Sound?
6. Rediscoveries

UNIT II: SOME AMERICAN FOLKSONGS
Some of the music which comprises our American heritage is heard and sung in this unit. It includes mountain songs, worksongs, spirituals, chanties, pioneer and frontier songs. Some rhythmic and melodic aspects are also touched on. References to tonal and rhythmic patterns, the scale, syllables, numbers, melodic contour, and even the uneven rhythm are made in relation to the materials being used.

7. Mountain Songs
8. A Southern Worksong
9. Spirituals
10. Play-Party Games
11. American Composer
12. Shows
13. Moving West
14. Cowboys and Pioneers
15. America Growing
16. Railroad Men
17. Frontiersmen
18. Along the Trails and Rivers
19. Colonists
20. Pilgrims
21. Blessings
22. Thankfulness

UNIT III: SONGS AND MUSIC OF WORSHIP
Music history reveals the close association of man and his religion with music. This unit touches upon some of the music of religious quality which has come down to us through the centuries and includes such musical forms as chant, the hymn, the carol, the spiritual, the oratorio, the cantata, and the chorale.

23. Primitive Beliefs
24. Menorah
25. Chant
26. Bach and Handel
27. Hymns, Carols and Spirituals
28. Christmas Carols

UNIT VI: SOME SONGS AND MUSIC IN A MARCH TEMPO
Songs and music of a military and patriotic nature are presented. Some instruments found in a marching band are heard and seen, giving the child the opportunity to associate the particular quality of an instrument with the image of the instrument itself. Some of the works of John Philip Sousa and other prominent composers are represented.

29. Patriotic
30. Army Songs
31. Marching Band
32. The Conductor

UNIT V: SOME FOLKSONGS OF THE WORLD
This unit is designed to present music that is in some way representative of the continents of the world. A variety of singing, listening and playing activities also characrerize this unit, giving the children the opportunity to participate in some way during the telecast.

33. Canada, British Isles
34. English Composers
35. "En Rond'
36. Intervals
37. Harpsichord, Orchestra
38. Suite
39. Guitars and Gondolas
40. Folk Dances
41. Balalaika
42. Oriental Music
43. Interpretation
44. Australian Round
45. African Rhythms
46. Samba
47. Calypso
48. Steel Band
49. Mexico
50. Home Again

UNIT VI: MUSIC AND MOODS OF SPRING
Excerpts from suites, oratorios and symphonies make children aware of some of the forms which a composer may use to express his music. The music was chosen to express the moods of joy and mystery which are uniquely associated with the season of spring.

51. Bells and Carillons
52. Spring Joy
53. Introduction and Coda
54. A Musical Arrangement
55. Oratorio
56. A Symphonic Movement

UNIT VII: SOME AMERICAN MUSIC AND COMPOSERS AFTER 1850
This unit acquaints the children with some American music and American composers of the late nineteenth and early twentieth centuries. It presents music of minstrel shows; the development of the popular song; music of serious composers; the influence of American music as found in the works of foreign composers of this time.

57. Cakewalk
58. Syncopation
59. Early 1900's
60. Serious and Light Music
61. Negro Contributions
62. Program Music
63. Jazz
64. Serious Music

UNIT VI: SENSING MOOD, FEELING RHYTHM
This unit contains three songs and a variety of listening activities. The songs are used on successive telecasts. They are contrasting in rhythm and mood and give the children the opportunity to express themselves creatively through various means of participation.

33. Bells and Bears
34. Snow and Sleigh
35. Gentle Snow
36. Winter Listening

UNIT VII: SOME MILITARY AND PATRIOTIC QUALITIES OF MUSIC
The marching band—its quality and components alone and in relation to patriotic music—is the topic of this unit. What are the instruments of a marching band? How is patriotism expressed through music? It is hoped that these questions will be answered through a variety of musical experiences.

37. Marching Band
38. Beat—Blow
39. Lincoln
40. Band Conductor
41. "Call It Macaroni"
42. Sing! March! Listen!

UNIT VIII: A VARIETY OF RHYTHMIC AND MELODIC EXPERIENCES FOR ENJOYMENT
Spring and the excitement of the circus provide the themes for this unit. The materials will give children the opportunity to express themselves creatively through singing, playing and listening.

43. Whistling Wind
44. Wind and Willows
45. Other Spring Things
46. Music—Candy—Sounds
47. Different Clowns
48. Circus Animals
49. Trumpet Calls
50. Big Top

UNIT IX: CREATIVELY APPLYING ACQUIRED CONCEPTS TO MUSIC
The theme of this unit is the reawakening of the earth in the season of spring. In this season of rediscovery, the children are given the opportunity to rediscover the sounds around them and to observe once again the variety of movements inherent in their surroundings.

51. Hear the Wind and the Rain
52. A Twinkling Sound
53. Sing and Play
54. Spring's Almost Here
55. Light of Heart
56. Reawakening

UNIT X: SOME ENJOYABLE MUSICAL EXPERIENCES
This unit contains activities in the areas of singing, listening, rhythms, creating and music reading. Aural and visual recognition of melodic and rhythmic patterns are touched on in various telecasts.

57. Who Has an Idea?
58. Who Has a Sailboat?
59. Staying on Course
60. From Sea to Shore
61. Early to Bed, Early to Rise
62. Campfire Light
63. Fun with Friends
64. Fishpole

OUR MUSICAL HERITAGE

Thirty, 25-minute lessons

Grade 5

OUR MUSICAL HERITAGE is a series of telelessons designed to enlarge the musical understanding, awareness, and enjoyment of the children. The main objective of this series is to develop an appreciation of America through the musical heritage of yesterday and today.

The lessons will provide varied experiences in singing, listening and moving. A curriculum committee of music supervisors and teachers representing various participating school divisions requested that the "humanities" approach be used in teaching the lessons. Therefore, the emphasis in this series is not on the study of music fundamentals or theory, but deals mainly with historical implications and the "why" of music in America.

The lessons have been planned as an enrichment experience in music and are intended to supplement the music instruction which normally would be provided for the class. It is hoped that each child may come to love music, and learn to use music more discriminately in his daily living.

Betty Hamilton, the television teacher, attended Lynchburg College where she received a Bachelor of Arts degree with majors in music and sociology. She has also done graduate work in music education at Northwestern University.

Upon graduation from college, Mrs. Hamilton served for three years as minister of music at College Hill Baptist Church in Lynchburg, Virginia. Since that time she has taught public school music in Norwalk, Connecticut, Mount Vernon, New York, and Henrico County, Virginia.

In addition to the OUR MUSICAL HERITAGE series, Mrs. Hamilton also teaches TIME FOR MUSIC and ALL ABOARD FOR MUSIC, for first and second grade children.

Sample previews of typical pre-selected lessons from OUR MUSICAL HERITAGE are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

LESSON OUTLINES: Song Titles

1. **YOUR LAND AND MINE**
   - Song: America (words only)
   - Song: Of Thee I Sing
2. **AMERICA'S FIRST MUSIC**
   - Song: Zuni Sunset Song
   - Song: Dakota Hymn
3. **THE PERCUSSION FAMILY**
   - A demonstration and explanation of percussion instruments
4. **COLONIAL NEW ENGLAND**
   - Song: America the Beautiful (words only)
   - Song: Past Three O'Clock
   - Song: Old Hundred
5. **MIDDLE COLONIES**
   - Song: Sasaponda
6. **SIMPLE GIFTS**
   - Song: Simple Gifts
7. **THE COLONIAL SOUTH**
   - Song: It Rained a Mist
8. **NEGRO SPIRITUALS**
   - Song: Swing Low, Sweet Chariot (words only)
   - Song: All Night, All Day (words only)
   - Song: He's Got the Whole World in His Hands
9. **THE SPIRIT OF '76**
   - Song: Riflemen of Bennington
10. **MUSIC OF THE REVOLUTION**
    - Song: The Rich Old Lady
    - Song: Chester
11. **MUSIC OF THE MOUNTAINS**
    - Song: Blue Tail Fly (words only)
    - Song: Down in the Valley (words only)
12. **THANKSGIVING**
    - Song: Prayer of Thanksgiving (words only)
    - Song: Harvest Hymn
    - Song: We Give Thee Thanks
13. **LET'S READ MUSIC**
    - Sing the scale using numbers and syllables
14. **THE WOODWIND FAMILY**
    - Discussion and demonstration of some of the woodwind instruments
15. **CHRISTMAS**
    - Song: The Huron Carol
    - Song: Long, Long Ago
16. **THE RIVER AND THE SEA**
    - Song: Blow Ye Winds
    - Song: Erie Canal (words only)
    - Song: Shenandoah (words only)
17. **DOWN THE MISSISSIPPI**
    - Song: Down the Ohio
    - Song: While Strolling One Day
18. **MATH AND MUSIC**
    - Song: Math and Music
19. **STEPHEN FOSTER**
    - Song: Some Folks Do (words only)
    - Song: Ring, Ring the Banjo
20. **THE FORTY NINERS**
    - Song: Clementine (words only)
21. **WAR BETWEEN THE STATES**
    - Song: When Johnny Comes Marching Home (words only)
    - Song: Goober Peas
22. **ABRAHAM LINCOLN**
    - Song: Springfield Mountain
23. **THE BRASSES AND THE STRINGS**
    - Discussion and demonstration of brass and string instruments
24. **OPENING OF THE LAND**
    - Song: The Farmer is the Man
    - Song: Drill Ye Tarriers (words only)
25. **INTO THE WEST**
    - Song: My Home's in Montana
26. **THE SOUTHWEST**
    - Song: Laredo
    - Song: Old Texas (words only)
27. **OTHER WARS**
    - Song: The Star Spangled Banner (words only)
    - Song: The Marines' Hymn (words only)
28. **FROM NEW ORLEANS**
    - Song: Every Night When the Sun Goes Down
29. **COMMAND PERFORMANCE**
    - Songs: Student requests
30. **AMERICA TODAY**

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

MUSIC OF AMERICA

16mm

Fifteen, 20-minute programs

Intermediate Grades

Enjoyment of music is most often related to familiarity and understanding. People generally live the music they "know." MUSIC OF AMERICA is designed to help children in the intermediate grades to know and understand an infinite variety of music.

In this exceptional series, distributed by Great Plains National, all forms of music . . . from classical to "cool" jazz . . . from American Indian chants to the Mariachi music of Mexico . . . from religious music to rock 'n roll . . . from the blues to folk songs . . . all are explored and discussed to help children derive greater pleasure from the world of music that surrounds them.

Included in the MUSIC OF AMERICA programs are selections featuring folk singer John Hartford, guitarist Mason Williams and jazz great Duke Ellington. Balladier John Jacob Niles sings in the old folk ballad style; blues artist L. C. (Good Jumping) Robinson performs; Kid Charles and his Preservation Hall Jazz Band play the traditional New Orleans style jazz; folk singer Ed Ellison vocalizes; students from the San Francisco Conservatory perform; and a young jazz group who call themselves "Smoke" provide exciting instrumental improvisations.

The programs of MUSIC OF AMERICA were designed with the idea that the live human being in the classroom is still the teacher . . . and that the image on the television screen—human or otherwise—is a teaching resource, as are textbooks, blackboards, wall maps and the like. Though many specific suggestions for classroom activity are offered, the primary purpose of the outstanding teacher's guide accompanying the series is to give the classroom teacher background material from which he can design his own use of the programs.

Hostess for MUSIC OF AMERICA is Laura Weber, music instructor at the Urban School in San Francisco. She is a graduate of Oberlin Conservatory of Music and has taught at the San Francisco Conservatory of Music and San Francisco State College. She is well-known nationally as teacher/hostess for the "Folk Guitar" television series. Mrs. Weber has written a number of books on instrumental music technique and on musical theory. As a performing artist, she has two phonograph records to her credit.

Sample previews of typical pre-selected programs from MUSIC OF AMERICA are available on 16 mm color film from Great Plains National. A sample copy of the excellent teacher's guide accompanying the series may also be obtained for evaluation.

Conductor SEIJI OZAWA

The MUSIC OF AMERICA programs and their content:

1. **OVERTURE (an overview of the entire series)—Traditional New Orleans jazz . . . American Indian chant and dance . . . a colonial folk song . . . a Scottish piper . . . a selection of classical music . . . the conductor . . . a Stephen Foster song . . . the banjo . . . John Hartford sings "Gentle On My Mind."**
2. **WHAT DOES MUSIC DO?—Rock and roll . . . some comments on rock and roll . . . the television commercial . . . background music for drama . . . background music in real life . . . patriotic music . . . listening to musical structure . . . a song about a song.**
3. **AMERICAN INDIAN MUSIC—Indian dances (hoop and feather) . . . Indians' use of music in games . . . Indian "Sunrise Song" . . . Indian prayer and North American artifacts . . . Indian flute and whistle . . . the pentatonic scale . . . the Friendship dance . . . trying out Indian dance steps.**
4. **MUSIC MIGRATES—Music of various European immigrants . . . jazz . . . recreation of an early San Francisco concern . . . music from Asia.**
5. **MUSIC FROM MEXICO and THE VIOLIN—Mariachi music at a Mexican festival . . . La Raspa, the "Hat Dance" . . . a Mariachi Mass . . . Cielito Lindo (Beautiful Sky).**
6. **APPALACHIAN MUSIC—Balladier John Jacob Niles sings: "Black, Black, Black Is the Color of My True Love's Hair" . . . "I Wonder As I Wander" . . . "Go Away From My Window" . . . "The Little Mohee" . . . "I Had A Cat" . . . "Frog Went A Courting" . . . "You've Got To Cross That Lonesome Valley."**
7. **BLUES AND GOSPEL—Modern liturgical and non-liturgical outgrowths of the Afro-American folk tradition are heard . . . L. C. (Good Jumping) Robinson sings, plays and talks about the Blues . . . a Gospel church service is led by Rev. Jodie Strawther at the Corinthian Baptist Church of Oakland, California.**
8. **JAZZ—Three kinds of jazz are heard in this program: traditional New Orleans jazz with Kid Charles and his Preservation Hall Jazz Band . . . the middle period of jazz with Duke Ellington . . . and the way-out modern, cool jazz of a young group who call themselves "Smoke."**
9. **WORK SONGS—SEA CHANTIES—Ed Ellison sings: "Blow the Man Down" . . . "Haul on The Bowline" . . . "A Roving" . . . "Drunken Sailor" . . . "Haul Away Joe"; John Jacob Niles sings "John Henry"; "Trio Sonata in E," by J. S. Bach, performed by students at the San Francisco Conservatory.**
10. **WORSHIP AND CEREMONY—Tribal dance, African and American Indian . . . Protestant hymn, "Praise to the Lord," by Joachim Neander . . . Jewish Cantor . . . Greek Orthodox hymn, "Se Imnumen" (We Praise Thee) . . . Protestant Gospel service, three excerpts . . . Roman Catholic Mass by William Byrd . . . Mormon hymn, "Come All Ye Saints" . . . Buddhist chant (Zen) . . . Orthodox chant . . . Mexican Mariachi Mass . . . Latin American Jazz Mass, "Misa Criolla," by Ariel Ramirez.**
11. **MUSIC OF THE RIVERS—"The Boatman' Dance," Ohio . . . "Way Down in Cairo," Mississippi . . . "The Frozen Logger" (use of the rivers by loggers) . . . "Shenandoah," Missouri . . . "Red River Valley," Red (of Texas) . . . "Banks of the Sacramento," Sacramento . . . "Rio Grande," Rio Grande.**
12. **AMERICAN COMPOSERS—Mason Williams plays "Classical Gas" and comments upon sources . . . "My Days Have Been So Wondrous Free," Francis Hopkinson . . . "Chester," William Billings (with illustrations from the American Revolution) . . . "Some Folks Do," Stephen Collins Foster . . . Aaron Copland comments upon evolution of composition in America . . . Theme from Copland's "Appalachian Spring" . . . "Triptich for Orchestra," Tim Imlay . . . Aaron Copland comments upon modern harmony . . . Duke Ellington comments upon jazz . . . electronic music . . . "I Sure Do Miss That Good Old Electric Washing Machine," John Hartford.**
13. **DANCE—modern dance . . . ballet (Prokofieff) . . . training for dance.**
14. **THE JOY OF SINGING—"I Know Where I'm Going" . . . Barbershop harmony (The San Andreas Faults) . . . a singing lesson . . . the scales . . . the operatic voice . . . group singing for fun.**
15. **OPERA—Children who participate in the production of opera talk about their experiences in: Aida (Verdi) . . . Tosca (Puccini) . . . The Young Lord (Henze) . . . Don Quixote de la Mancha (Massenet).**

The programs of MUSIC OF AMERICA may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without TV rights) $160
RENTAL (one-week period, without TV rights) .....$ 15

Please contact Great Plains National for quotations on television use of the programs.

Produced by KQED-TV in San Francisco . . . in cooperation with the schools of the San Francisco Region

MASTERS OF OUR MUSICAL HERITAGE

Eight, 30-minute lessons (plus Optional Classroom Utilization Preview)

Upper Elementary and Secondary Grade Levels

MASTERS OF OUR MUSICAL HERITAGE is a series of eight television lessons designed to develop an appreciation of music in the upper elementary and secondary grade levels.

The main objectives are to:

1. Help the student achieve a heightened rapport with selected composers and their music.
2. Augment the classroom resources available to the teacher.
3. Suggest a variety of supporting activities which a teacher can use to reinforce student learning.

Each lesson includes a dramatic episode from the composer's life . . . instruction on an example of his musical contribution . . . and a choreographic emphasis of its rhythmic pattern.

Although the eight lessons constitute the series, each of the lessons is completely independent, so their chronological presentation is not necessary. The lessons are available from Great Plains on either monochrome or color video tape.

National consultants for the project include Dr. Howard Hanson, director emeritus of the Eastman School of Music; Dr. Frederick Fennel, conductor of the Miami University Symphony Orchestra, Miami, Florida, and former associate conductor of the Minneapolis Symphony; and Dr. Thor Johnson, conductor of the Nashville (Tenn.) Symphony Orchestra, and former vice-president of the National Arts Academy, Interlochen, Michigan.

The series also involves participation by members of the Guthrie Theater, the Minneapolis Symphony, and the Contemporary Dance Playhouse of Minneapolis. Arnold Walker is the TV host.

Sample previews of typical pre-selected lessons from MASTERS OF OUR MUSICAL HERITAGE are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

OPTIONAL TEACHER-CLASSROOM PREVIEW

Available with this series is an excellent variety of multi-sensory materials, including: musical scores, bulletin board materials, Viewmaster slides, a simplified teaching machine, audio tapes and others. This program suggests and demonstrates the use of these materials. For details concerning their purchase, write: Dr. Victor Kerns, Program Consultant, Telstar Productions, Inc., 366 North Prior Avenue, St. Paul, Minnesota 55104.

LESSON OUTLINE:

1. **THE GERMAN GIANT—The Johann Sebastian Bach Story: The major musical selection in this lesson is Bach's "C Minor Fugue" from Book 1 of** the Well-Tempered Clavier. **It is interpreted twice by modern dance presentations. The dramatic section demonstrates how the characteristics of hard work, persistence, and the will to succeed were developed early in Bach's life.**

2. **FROM TRIUMPH TO TRAGEDY—The Wolfgang Amadeus Mozart Story: To show the timelessness of his music, Mozart's** Sonata #14 in D Major **is danced in futuristic dress in an extra-terrestial setting by a young man and young lady. The dramatic section depicts scenes from Mozart's childhood, showing his early triumphs as a child prodigy and introduces the viewer to the glories of the composer's childhood. The narrator-host poses some puzzling questions concerning the reasons for Mozart's inability to find financial security even though he was undoubtedly the most renowned musician of his time.**

3. **TWO HEARTS—The Ludwig van Beethoven Story: In the dramatic section of the lesson, Beethoven, Prince Lichnowsky, Ferdinand Ries and Johann Schuller discuss Beethoven's new** Third Symphony **and his reference to his hero, Napoleon. During this section, excerpts from three of Beethoven's compositions are performed, including: the Prometheus Theme" from** Symphony #3 (**"Eroica"**) . . . **the** Piano Sonata in F Minor (**Appassionata"**) . . .**the** Serenade in D Major **for Flute, Violin and Viola.**

4. **THE PRINCE OF THE PIANO—The Frederic Chopin Story: During the dramatic section, Franz Liszt, George Sand, Heinrich Heine and Eugene Delacroix are featured and four of Chopin's compositions are played. These are: "Revolutionary Etude" . . . the Military** Polonaise in A Major . . . Nocturne No. 2 (**Opus 27**) . . . Mazurka in B-Flat (**Opus 7, No. 1**).

5. **PRIDE OF NORWAY—The Edward Grieg Story: A gay celebration in honor of Grieg's twenty-fifth wedding anniversary is the occasion for a recapitulation of his career and the whimsical recitation of the Peer Gynt tale. During the telling of the story, "Solveig's Song" is sung and dances are performed to "In the Hall of the Mountain King" and "Anitra's Dance." Also in this section are new lyrics to Grieg's "Ich Liebe Dich" sung by the townspeople and a Norwegian folk song, "Pal Pa Haugen," to which some of the youngsters dance.**

6. **SORCERER OF SOUNDS—The Claude Debussy Story: Three pieces by Debussy are performed including: "Pagodas" . . . "Violes" . . . "Reflections in the Water". In the dramatic section, Debussy plays a prelude from Bach's** Well-Tempered Clavier **using his own style of music interpretation. Also included is a choreographic interpretation of Debussy's** Sonata for Flute, Harp, and Viola **which illustrates the affinity of French painting and music.**

7. **COMPOSER WITH A CAUSE—The Howard Hanson Story: The major portion of this telecast is in the form of a monologue featuring musical selections. Hanson discusses his boyhood, his family, his early musical experiences, the courtship of his wife, and three of his compositions. The compositions are an early unnamed piece, "Serenade for Flute, Harp, and Strings," and "Song of Democracy."**

8. **THE FOURTH "B"—The Bela Bartok Story: Before and after the dramatic section about Bartok's leaving Hungary, the narrator discusses Bartok's use of the phonograph in recording Hungarian folksongs, the influence of this activity upon the composer's musical thinking, and the elements which make up the character of his music (folk song flavor, uneven rhythm, biting harmony and small range tunes.)**

Produced for the Lakeville (Minn.) Public Schools . . . by KTCA-TV in St. Paul, Minnesota

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LET'S GO SCIENCING

Thirty-three, 15-minute lessons

Kindergarten

LET'S GO SCIENCING is divided into three study areas; matter, energy and life. It is in these regions that children can explore the material universe, and at the same time seek orderly explanations of the objects and events therein. Moreover, through a variety of activities, small children can test these explanations of objects and events, and make every lesson an experience in search of meaning.

It is intended that children will be active rather than passive viewers of these telecasts, for in the telecasts many more questions are asked than are answered. Children can participate by answering the questions asked during the telecast either aloud or to themselves. Many telecasts end with a question designated to stimulate the children to become involved in investigative activities.

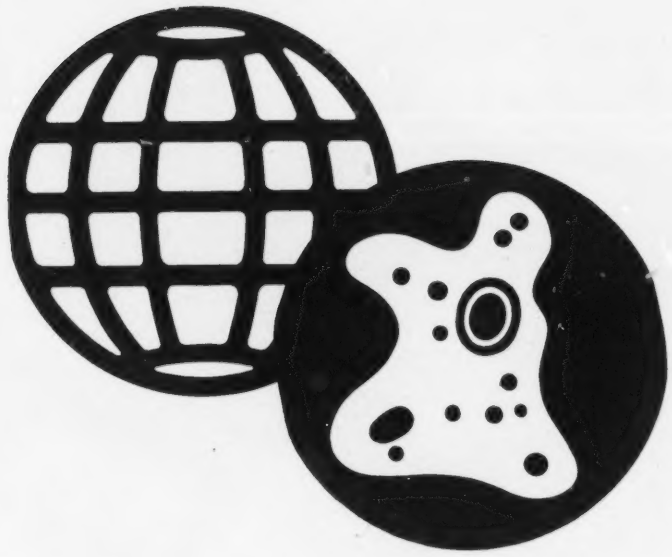
The ten lessons which deal with matter revolve around the properties or characteristics common to all matter. Through sensory perception children explore similarities and differences among samples of matter. These similarities and differences provide a basis for the grouping and classification of matter.

The seven lessons on energy allow children to investigate the forces that initiate, retard or change the direction of motion. The force of gravity and magnetic force, which cannot be seen but only experienced in terms of its effects, are integral parts of this unit.

The remaining sixteen lessons are devoted to the area of life. Both animal and plant materials are used extensively to enable children to become aware of both differences in structure and similarities in the life activities of living things. Another aspect of this unit is the emphasis on the differences among those things that are alive and those which are not alive.

Each telecast is only a part of the children's total science experience. The classroom experiences are the most important. With this in mind, a teacher's manual accompanies the course to give ideas of the content and objectives of each telecast, plus some suggested activities. The activities are not meant to restrict the classroom teacher, but to serve as a point of reference. These activities have proven helpful to some teachers; but each teacher probably has many more which also are successful.

Mr. Donald Lang, instructor for LET'S GO SCIENCING, received a B.S. in Education and M.Ed. from Wayne State University. A veteran of television teaching with the Department of Educational Broadcasting, Mr. Lang has several years of experience in science education.



LET'S GO SCIENCING program titles and synopses:

UNIT I: MATTER

1. **Our Senses—Our five senses enable us to perceive the world around us.**
2. **Shapes—An object may be recognized or identified by its shape.**
3. **Textures—The senses of sight and touch can be used to describe the various textures of materials.**
4. **Colors—Color is a characteristic of matter which can be detected by the sense of sight in the presence of light.**
5. **Odors—Many kinds of matter have distinctive odors by which they can be identified.**
6. **Tastes—Many kinds of matter can be identified by a characteristic taste.**
7. **Sounds—Different kinds of objects make different kinds of sounds.**
8. **Weight—Weight is a characteristic of all matter.**
9. **Size and Weight—Objects having the same size do not necessarily have the same weight.**
10. **Matter—Materials have various properties. We use our senses to determine these properties.**

UNIT II: ENERGY

11. **Starting—A push or a pull is needed to make objects move.**
12. **Stopping—A force is required to stop the motion of an object or to change the direction of a moving object.**
13. **Gravity—Gravity is a force of attraction that pulls objects toward the center of the earth.**
14. **Gravity and Friction—While gravity is a force which may make objects move faster, friction is a force which may cause moving objects to slow down.**
15. **Lift—Lift involves a force acting in a direction opposite to the pull of gravity.**
16. **Levers—One function of a lever is to change the direction of a force.**
17. **Magnets—Magnets exert pulling and pushing forces.**

UNIT III: LIFE

18. **Animals—Animals, as living things, are characterized by life activities.**
19. **Fish—Fish live in the water and breathe by means of gills. Most fish are covered with scales and hatch from eggs laid by the adult female.**
20. **Mollusks—Mollusks can live on land or in the water. They move on one foot and hatch from eggs. Most mollusks have hard shells.**
21. **Amphibians—Amphibians lay their eggs in the water and the young do not resemble the adult amphibians.**
22. **Reptiles—Reptiles usually have scaly skin and lay eggs with shells.**
23. **Mammals—Mammals have fur or hair and eat plant material, meat or both. Young mammals are fed milk from their mother's body.**
24. **Birds—Birds have a characteristic shape which distinguishes them from other animals.**
25. **Insects—There are many kinds of insects. Insects have six legs and lay eggs.**
26. **Grouping Animals — Man classifies animals according to likenesses and differences that exist among them.**
27. **Plants—Plants, as living things, are characterized by life activities.**
28. **Seeds—Most green plants reproduce by means of seeds.**
29. **Seed Plants—Seed plants have the same component parts and similar life activities, but may differ in many ways.**
30. **Trees—Trees are large green plants which produce seeds.**
31. **Water Plants—Plants that live in the water have similar life activities to those plants which live on land.**
32. **Living Together—Plants and animals share common environments which provide the things they need to carry on their life activities.**
33. **Children—Children have similar life activities to all other living things.**

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

JUST WONDERING

Thirty-one, 15-minute lessons

Grade 1

Using the inquiry approach in presentation, the teaching in this primary science series is directed toward the development of skills in forming concepts, making inferences and generalizations, interpretating data and communicating ideas. The very nature of the inquiry approach requires the student to have extensive and direct contact with materials and phenomena . . . and throughout the telecasts JUST WONDERING gives the student viewer ample opportunity to manipulate certain materials and make responses.

This important aspect of the series—that many of the lessons are designed to be open-end, where questions may be posed and not answered, or an experiment performed and the conclusion not stated—gives the classroom teacher abundant occasion to continue the development of ideas through discussions and activities. This should provide students with an opportunity to discover, interpret and conclude for themselves.

Though primarily conceived for first grade students, JUST WONDERING can also be of benefit to second and third graders when proper use is made of suggested post-telecast activities. These, outlined for varying degrees of sophistication, are included in the teacher's guide accompanying the course.

The guide also contains a helpful outline of the levels of understanding as defined through descriptions of performance. This will provide the teacher with a means of evaluating the progress and abilities of her class members and thus assist her in setting a teaching pace.

In the scientific subject matter area, the series is concerned primarily with the concepts of material objects, states of matter (solid, liquid, gas) and relationships between objects (similarities and variations, interactions, change and simple systems).

Most of the experiments are designed so that the student is actively participating, not passively observing the phenomena. As the students begin to grasp the fundamental concepts, they will discover that these concepts may be applied to phenomena other than those associated with the science class. The teacher's guide suggests simple inexpensive materials which may be used by the class in conjunction with each of the telelessons.

The telecourse is not designed to be the total science lesson but to serve only as a source from which processes may lead to development or discovery of the concepts.

Quad tapes or a kinescope of typical lessons from the course —along with a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER MARTHA C. HARRIS

The lesson numbers and titles in JUST WONDERING:

1. Contours and Colors
2. Shape Relationships and the Third Dimension
3. Telling by Touch
4. Classification
5. Living Objects
6. Variation in Living Objects
7. Plants as Living Objects
8. Experimenting With Liquids
9. Experimenting With Solids
10. Gases as Objects
11. Relationships Among Solids, Liquids, Gases
12. A Study of Variation—Making a Histogram
13. Standard Units and Linear Measurement
14. Surface and Volume Measurement
15. Comparison of Weights—Measurement of Mass
16. Communicating Information
17. Selecting Related Objects
18. Introduction to Systems
19. Systems in Experiments
20. Observing Changes
21. Interaction in Experiments
22. More Interactions
23. Interactions and You
24. Special Interactions—Magnets
25. Special Interaction II
26. Measuring Change
27. Thermal Interactions
28. Systems and Sub-Systems
29. Systems and Sub-Systems in Experiments
30. Plant and Animal Interaction
31. The Black Box

Produced by the Eugene (Ore.) Public Schools at the University of Oregon

SCIENCE IS SEARCHING

Thirty-two, 15-minute lessons

Grade 1

SCIENCE IS SEARCHING is the second course in a primary science series. It is intended to follow the material presented in LET'S GO SCIENCING, designed for use at the kindergarten level.

SCIENCE IS SEARCHING evolves around large, relatively stable ideas in science. These ideas are encompassed in the areas of energy, matter and life. It is in these regions that children can explore the material universe, and at the same time seek orderly explanations of the objects and events therein. Moreover, through a variety of activities, small children can test these explanations of objects and events, and make every lesson an experience in search of meaning.

The thirty-two telecasts are divided into three units—Energy, Matter and Life. The lessons which deal with energy revolve around the transfer that occurs when objects move or stop moving. Children will investigate the observable effects of this transfer of energy. The lessons in the unit on matter relate to the states of matter and how the addition or removal of energy affects them. Also explored in this unit are the water cycle and its effects upon the weather cycle and the earth, the moon and the sun. Lessons in the unit on life relate to life in the past and present. They are concerned with differences in structure and similarities in life processes among both plant and animal life. The effects of heredity and environment, plus the interdependent relationships between plants and animals are examined.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can add both scope and depth.

Mr. Donald Lang, instructor for SCIENCE IS SEARCHING, received his B.S. in Education and M.Ed. from Wayne State University. A veteran of television teaching with the Department of Educational Broadcasting, Mr. Lang has many years of experience in science education.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

TV Teacher
DONALD LANG

SCIENCE IS SEARCHING program titles and synopses:

1. **ENERGY AND MOTION**—Energy must be used to set an object in motion or to alter its motion.
2. **SOURCES OF ENERGY**—Different forms of energy can be used to set an object in motion or to alter its motion.
3. **FRICTION AND MOTION**—Energy is used to overcome friction.
4. **WORK**—The rate of doing work is determined by the rate that energy is transferred.
5. **WORKING AGAINST THE FORCE OF GRAVITY**—Energy must be used to do work against the force of gravity.
6. **MAGNETIC FORCE**—Magnetic force can counteract the force of gravity.
7. **MATTER**—Matter exists in various states.
8. **CHANGES IN THE STATE OF MATTER**—Changes in the state of matter are determined by changes in heat energy.
9. **THERMOMETERS**—Changes in heat energy can be measured with a thermometer.
10. **EVAPORATION**—Matter changes from a liquid state to a gas when heat energy is added.
11. **CONDENSATION**—Gas condenses to a liquid when heat energy is removed.
12. **CLOUDS**—Clouds result from the cycle of evaporation and condensation.
13. **WEATHER CYCLE**—The weather cycle is related to the water cycle.
14. **DAY AND NIGHT**—Day and night result from the earth's rotation.
15. **SHADOWS**—Opaque objects block light and cast shadows.
16. **THE MOON**—The moon shines by reflected light.
17. **DINOSAUR FOSSILS**—Life in the past is reconstructed from fossil remains.
18. **MAMMAL FOSSILS**—Life in the past is reconstructed from fossil remains and artifacts.
19. **FOSSIL PRESERVATION**—Life in the past is reconstructed from preserved specimens.
20. **ANIMAL EGGS**—Some animals reproduce their own kind from eggs.
21. **ANIMAL DEVELOPMENT**—Some animals pass through a cycle of change from egg to adult.
22. **MAMMAL YOUNG**—Mammals have special characteristics.
23. **SEEDS AND CUTTINGS**—Green plants reproduce their own kind in several ways.
24. **NON-GREEN PLANTS**—Non-green plants do not produce their own food.
25. **PLANTS NEED ENERGY**—Green plants need heat and light energy for growth.
26. **PLANTS NEED WATER**—Water is essential for the survival of living things.
27. **ANIMALS NEED FOOD**—Food is essential to the survival of living things.
28. **FOOD CHAIN**—Animals ultimately depend upon plants for food since animals cannot manufacture their own food.
29. **LIVING THINGS GROW—PART 1**—The size and structure of an organism is limited by heredity.
30. **LIVING THINGS GROW—PART 2**—The development of all organisms is determined by heredity and environment.
31. **WE GROW**—Food, water and air are essential for the survival of humans.
32. **GROWTH**—Increments in growth can be measured.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

TV TEACHER MARTHA C. HARRIS

JUST CURIOUS

Thirty, 15-minute lessons

Grade 2

"Scientists tell us that the volume of accumulated facts is more than doubling every ten years. It has become apparent that any fact-oriented science curriculum trying to keep pace with such momentum is likely to lag and fall behind. Consequently, a curriculum with a more realistic approach is needed. . . ."

So states Television Teacher Martha C. Harris in an introduction to the teacher's guide accompanying this telecourse. JUST CURIOUS is a follow-up telecourse to—JUST WONDERING (also distributed by Great Plains National), a Grade One series taught by Mrs. Harris.

Mrs. Harris goes on to note that JUST CURIOUS was developed with this "more realistic approach" in mind. The telecourse employs the inquiry approach. Its production was based primarily on pilot studies and publications from three groups using this process method—The Science Curriculum Improvement Study, the American Association for the Advancement of Science, and the Minnesota School Mathematic and Science Teaching Project.

The inquiry approach to science teaching is directed toward the development of skills in forming concepts, making inferences and generalizations, interpreting data, and communicating ideas. The nature of the inquiry approach requires the student to have extensive and direct contact with materials and phenomena.

One important aspect of JUST CURIOUS, says Mrs. Harris, is that some of the lessons are designed to be open-ended—that is: questions are posed and not answered . . . or an experiment performed and the conclusions not stated. Such situations should provide students with opportunities to discover, Interpret and conclude for themselves, she says.

JUST CURIOUS is concerned primarily with enlargement and elaboration of concepts developed at the first grade level (JUST WONDERING) and with the introduction of: refined techniques of measurement using the metric system, and the concepts of symmetry, relative position, motion, time duration and energy.

As students begin to grasp the fundamental concepts, Mrs. Harris notes, they will discover that these concepts may be applied to phenomena other than those associated with the science class.

A teacher's guide accompanying the telecourse, in addition to fully outlining the series' programs, contains helpful suggestions for pre- and post-telecast activities . . . along with listings of simple inexpensive materials which may be used in classroom activities. The teacher's guide also contains short evaluation checklists at the end of each lesson. Here the classroom teacher can make a quick survey of student progress.

JUST CURIOUS is not designed to constitute the total science lesson but only to initiate the thinking and processes that may lead the viewing students to the development and discovery of concepts.

Quadruplex video tapes or a kinescope of typical lessons from JUST CURIOUS—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains National. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

The lesson numbers and titles of JUST CURIOUS:

1. Properties
2. Sets of Objects
3. Symmetry
4. Looking at Systems of Objects: I
5. Looking at Systems of Objects: II
6. Looking at Systems
7. Looking at a Larger System
8. Experiments with Living Systems
9. Measuring Objects: Linear Measurements
10. Measuring Objects: Volume Measurements
11. Measuring Objects: Surface Area Measurement
12. Measuring Objects: Weight
13. Mixtures and Solutions: I
14. Mixtures and Solutions: II
15. Meet Mr. O
16. Locating Points Along a Line
17. Locating Points, Using Intersecting Lines
18. Scale Models
19. Reference Frame
20. Observing Relative Motion
21. Measuring Relative Motion
22. A Happening
23. Timing Events
24. Thermal Interactions
25. Thermal Equilibrium
26. More Thermal Interaction
27. Work, Energy and Friction
28. Interaction, Work and Machines
29. Investigating Living Systems through Field Trips
30. Investigation from a Field Trip

Produced by the Eugene (Ore.) Public Schools at the University of Oregon

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NEIGHBORHOOD EXPLORERS

Fifteen, 15-minute lessons

Grade 2

The basic objectives of this series are to instill in the child a realization that science is both a process of obtaining information as well as organizing it into a definable body of knowledge . . . and that the only contact a person has with his environment is through his senses.

Not designed to perform a total teaching job, this elementary science course supplements and enriches the regular curriculum.

A problem approach is used in achieving objectives of the course. A problem is presented at the beginning of each lesson. Evidence is introduced and the child, through a series of observations, evaluates the evidence and attempts to draw a conclusion.

A minimum of information is offered the child through the direct lecture approach. The child is instead urged to learn through observation, discrimination and synthesis of evidence.

The content of the course was not chosen because of its traditional nature but rather because the content stands a good chance of lying within a child's experience. Because of this, the problems he solves will make sense to him and contain personal meaning.

The lessons are not interdependent in this course. But all are of a similar format in that the process used in solving problems is incorporated into each lesson. The problem solving method thus becomes a useful tool for the child in other fields.

A teacher's guide for the course contains, for each lesson, a statement of the general significance of the subject area, a summary, and suggestions for related activities.

The lessons of NEIGHBORHOOD EXPLORERS:

1. **FINDING OUT: offers procedures to solve a problem.**
2. **LIVING OR NON-LIVING: observes the characteristics that separate the living from the non-living.**
3. **MAKING GROUPS OF THINGS: discusses two types of matter: solids and liquids.**
4. **MAKING THINGS USEFUL: explores the ways man changes the materials he takes from the earth to make them more usable.**
5. **WATER CHANGES THINGS: examines the solubility of water.**
6. **CHANGING THINGS: is concerned with man's ability to change materials he finds to satisfy his desires and needs.**
7. **ICE: studies the formation of ice.**
8. **SNOW: examines the different kinds of snow.**
9. **ANIMALS IN WINTER: explores the winter world to discover signs of animal life.**
10. **EXPLORING FOR ANIMALS IN WINTER: discovers what happens to various animals in the winter season.**
11. **TELLING ANIMALS APART: discusses animal characteristics.**
12. **ANIMAL DIFFERENCES: contrasts members of the animal, bird and reptile families to other family members.**
13. **PARTS OF A PLANT: discusses the three main parts of higher plants, roots, stems and leaves.**
14. **PLANTS WE EAT: takes the children for a walk through a vegetable garden to show the various plant parts that are edible.**
15. **SOLVING A PROBLEM: discusses the value of observing, measuring, comparing and experimenting to separate truth from non-truth.**

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHERS
GENE GRAY AND ELINOR JOHNSON

Produced by The 21-Inch Classroom, Boston, Mass., at WGBH-TV

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SCIENCELAND

Thirty-two, 20-minute lessons

Grades 1 or 2

TV Teacher
BARBARA Y. RYDER

Six and seven year olds have an insatiable curiosity about their immediate environment. An important objective of this series is to help children discover the science in their own surroundings and to open new doors to the larger world outside the immediate environment.

To achieve this purpose three techniques have been employed in the overall design:

1. placing the programs in a natural setting to make it easier for children to use their own natural environment as a resource for scientific investigation;
2. arranging programs in a developmental fashion beginning with the immediate environment and extending out into ever-widening circles of interest; and
3. drawing on the unique ways in which young children think, feel and respond in order to attract them into the world of science.

On each program the children start up a road, to the music of the theme song, until they come to the gate that opens up into SCIENCELAND. Certain landmarks in SCIENCELAND soon become well-known to the children: the mailbox, the wondering well, the spinning signpost, and the Science House. A flash of light, accompanied by a bell-like sound, are the identifying signals of Twinkle. Twinkle is a symbol of the inspired idea, the "let's try and see what happens" proposal, the delight of discovery. Children come to realize that it is their own "Twinkle" working that makes SCIENCELAND everywhere.

The television teacher for the series is Mrs. Barbara Yanowski Ryder. Mrs. Ryder taught elementary science by television for four years in New York City. She received her B.A. at Fordham University and her M.A. from the University of Michigan.

A teacher's guide accompanies the series and contains information about each of the programs as well as suggestions for motivation and follow-up activities for the individual programs.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

SCIENCELAND Program Titles and Synopsis:

1. **WHAT GOES ON IN SCIENCELAND?—A mysterious footprint initiates a series of investigations, leading to an understanding of the methods used by scientists.**
2. **HOW DOES A MAGNIFYING GLASS HELP YOU FIND OUT?—A walk in the woods results in a bag full of "finds" such as beetles, burrs and snails. A magnifying glass is used to find out more about these small things.**
3. **HOW DO DIFFERENT THINGS MIX WITH WATER?—The making of lemonade on a hot day leads to experiments involving the mixing of water with other substances.**
4. **HOW DO TOOLS HELP?—Some garden chores which need doing lead to an investigation of how tools work. Discusses how garden aids such as rake, shovel and wagon help make work easier.**
5. **HOW DOES HEAT HELP YOU?—On a cool day interest is aroused in how heat is produced in the Science House . . . and in the many things that heat does for us.**
6. **WHAT LIGHTS UP THE DARKNESS?—A storm which extinguishes the lights in the Science House leads to a rediscovery of methods of lighting of olden times and an appreciation of modern methods of lighting.**
7. **HOW CAN YOU MAKE WATER MOVE?—While filling some bottles with water for a picnic, we are introduced to a number of ways of transferring water from one container to another.**
8. **WHERE CAN YOU FIND SEEDS INSIDE YOUR HOUSE?—A freshly picked squash is found to be full of seeds. This discovery leads to a search for other foods which contain seeds.**
9. **WHAT HAPPENS TO LEAVES?—Five leaves are left on a branch of a tree. Children are asked to reflect on what might happen to each after it falls.**
10. **WHAT'S IN A FALLEN LOG?—A rotting log on the forest floor is a treasure chest full of fascinating plants and animals.**
11. **WHERE DO THE RAINDROPS GO?—The end of a rainstorm leads to a search for the water that seems to have disappeared. Some rain water goes into the soil, some goes back into the air and some runs off to become a part of rivers and streams.**
12. **WHAT STORIES CAN ROCKS TELL?—A mystery is presented—"What is inside this bag?" Various methods of investigation are employed to find the answer. The bag of rocks offers clues which suggest how they were formed, what they are made of and how they have changed.**
13. **WHERE DO EVERGREEN TREES COME FROM?—A trip to the woods leads us to a place where many evergreen trees are growing. A close examination of a pine tree reveals how it may have gotten there.**
14. **WHAT'S IN THE SNOW?—Many clues to out-of-doors events can be found in the snow: acorns, pine needles, feathers and footprints.**
15. **WHAT HAPPENS AT NIGHT?—Children are invited to stay up late to see the nighttime world. The moon and stars light up the darkness; some people and many animals become active at night.**
16. **WHAT KINDS OF HOMES DO ANIMALS LIVE IN?—A deserted bird's nest leads to an investigation of different kinds of animal homes.**
17. **WHAT KINDS OF "COATS" DO ANIMALS WEAR?—A visit to a pet shop to feed the animals leads to the discovery that animals have different kinds of coverings.**
18. **WHAT ARE THE SOUNDS AROUND YOU?—We live in a world of sound. Some of these sounds are made by blowing, tapping or rubbing. We can identify sounds because we have seen the sound-maker.**
19. **HOW CAN YOU SEND MESSAGES THROUGH THE AIR?—Some of the ways for sending messages are talking, striking on a drum and using a telegraph. When a sound is made it starts a vibration which travels in all directions.**
20. **HOW DOES A MUSIC BOX WORK?—The sound of a familiar song initiates an investigation that leads to the discovery of a music box inside the mail box.**
21. **HOW STRONG IS THE WIND?—A gift of two packages (one containing sailboats and the other a pinwheel) arouses much curiosity and leads to an investigation of wind.**
22. **HOW DOES A PARACHUTE WORK?—A toy parachute falls from an airplane to announce a forthcoming parachute jump. This leads to an investigation of how a parachute works.**
23. **HOW DOES A GLIDER WORK?—A glider soaring soundlessly in the sky leads to experiments with the making of gliders.**
24. **WHERE DO SHADOWS COME FROM?—Scienceland landmarks, mailbox, gate, well, etc., are used in a shadow parade. A shadow is made when a light is stopped by an object. As the sun appears to move across the sky, shadows change in length and direction.**
25. **HOW CAN YOU SEND SOMETHING INTO SPACE?—A handful of helium-filled balloons, one of which almost escapes, leads to an understanding of how a rocket ship works.**
26. **WHAT DOES THE EARTH LOOK LIKE FROM SPACE?—A trip into space is made possible when a rocket ship blasts off from earth and comes to rest on a space station.**
27. **WHAT DOES A FISH DO?—The completion of work on an outdoor, artificial pool creates an interest in what it will be used for. A fish is built to live in water: it can move about, breathe and eat in water.**
28. **WHAT FLOATS ON WATER?—A bottle found floating on a nearby lake leads to an investigation of what makes some things float.**
29. **WHAT CAN A TURTLE DO?—A turtle can protect itself with its hard shell. Some turtles crawl on land, some in water and some can do both.**
30. **WHAT CAN YOU FIND IN A POND?—A casual visit to a pond becomes an exciting adventure for those who watch, wonder and wait.**
31. **WHAT CAN A FROG DO?—The cold of winter makes a frog "go to sleep" at the bottom of a pond. In the spring it becomes active again. A frog is suited for living on land and in water.**
32. **WHAT HAPPENS IN SCIENCELAND?—An album of pictures recalls the many places visited and the discoveries made in Scienceland.**

SCIENCE IS EVERYWHERE

Thirty-two, 15-minute lessons

Grade 2

SCIENCE IS EVERYWHERE is designed for use at the third level of the primary unit. It is a continuation of SCIENCE IS SEARCHING (Level II) and LET'S GO SCIENCING (Level I) which introduce children to the major conceptual schemes of science.

In this series many of the fundamental ideas or concepts which were presented during the second level are expanded. This expansion involves depth as well as sequence. For example, in the second level children discover that energy can cause changes to take place. In this level they explore energy, its forms, its transformations, its interchangeability and its conservation. Another example is found in the area of living things. The second level's studies are concerned with their structure and needs, whereas in the third level the emphasis is placed on growth, development and diversity.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can be added both in scope and depth.

The SCIENCE IS EVERYWHERE telecourse is not divided into formal units; however, the lesson titles group the programs into general areas of study. The telecourse deals with ten general areas: The Very Small . . . Molecules at Work . . . Fuels at Work . . . Silence and Sound . . . Darkness and Light . . . The Very Large . . . Plants Live and Grow . . . Animals Live and Grow . . . Millions of Years Ago and Now . . . and Stories for a New View: The Earth's Plants.

Conceptual schemes developed by the Curriculum Committee of the National Science Teachers Association (see "Theory Into Action," NSTA, October 1964, Washington, D.C.) are used as the basis for this telecourse.

The television teacher of SCIENCE IS EVERYWHERE is Joanne Wilson of the Detroit Public Schools' Department of Educational Broadcasting.

TV teacher Joanne Wilson has been a teacher in the Detroit Public Schools system since 1956—the majority of those years spent in teaching science to elementary and junior high school students in many different economic areas of the city.

A native of Detroit and mother of two, Mrs. Wilson has many hobbies that enhance and enrich her science teaching—organic gardening, dog breeding and showing, pigeon breeding for show, camping, fishing and hunting.

She is a graduate of Wayne State University in Detroit where she earned a degree in zoology. She followed pre-medical studies with post-degree work in elementary science education. Mrs. Wilson has been active in developing science procedures that would be adaptable to an open classroom situation.

Lesson titles and main themes of SCIENCE EVERYWHERE:

Lessons 1 to 3: THE VERY SMALL — Although they are too small to be seen, we can detect molecules by other methods; molecules of one substance may be evenly distributed through molecules of another; the motion of molecules determines the state of matter.

Lessons 4 to 6: MOLECULES AT WORK — Heat makes molecules move faster; increased molecular motion causes matter to expand; expansion exerts a force that does work.

Lessons 7 to 9: FUELS AT WORK—Green plants use energy from the sun; green plants can store energy from the sun; burning fuel releases energy.

Lessons 10 to 13: SILENCE AND SOUND—Sound is the result of vibrations; sounds vary in pitch: they may be high or low; sound can travel through solids, liquids and gases; sound travels in wave patterns.

Lessons 14 to 16: DARKNESS AND LIGHT—Electrical energy can be converted; light travels in a straight line and it can be reflected, transmitted or absorbed; sight is a psychological response to the stimulus of light.

Lessons 17 to 21: THE VERY LARGE—The planets are in constant motion; the moon is the earth's satellite; starlight travels great distances to reach the earth; the universe is vast and consists of many parts; man extends his knowledge of the changing universe through space exploration.

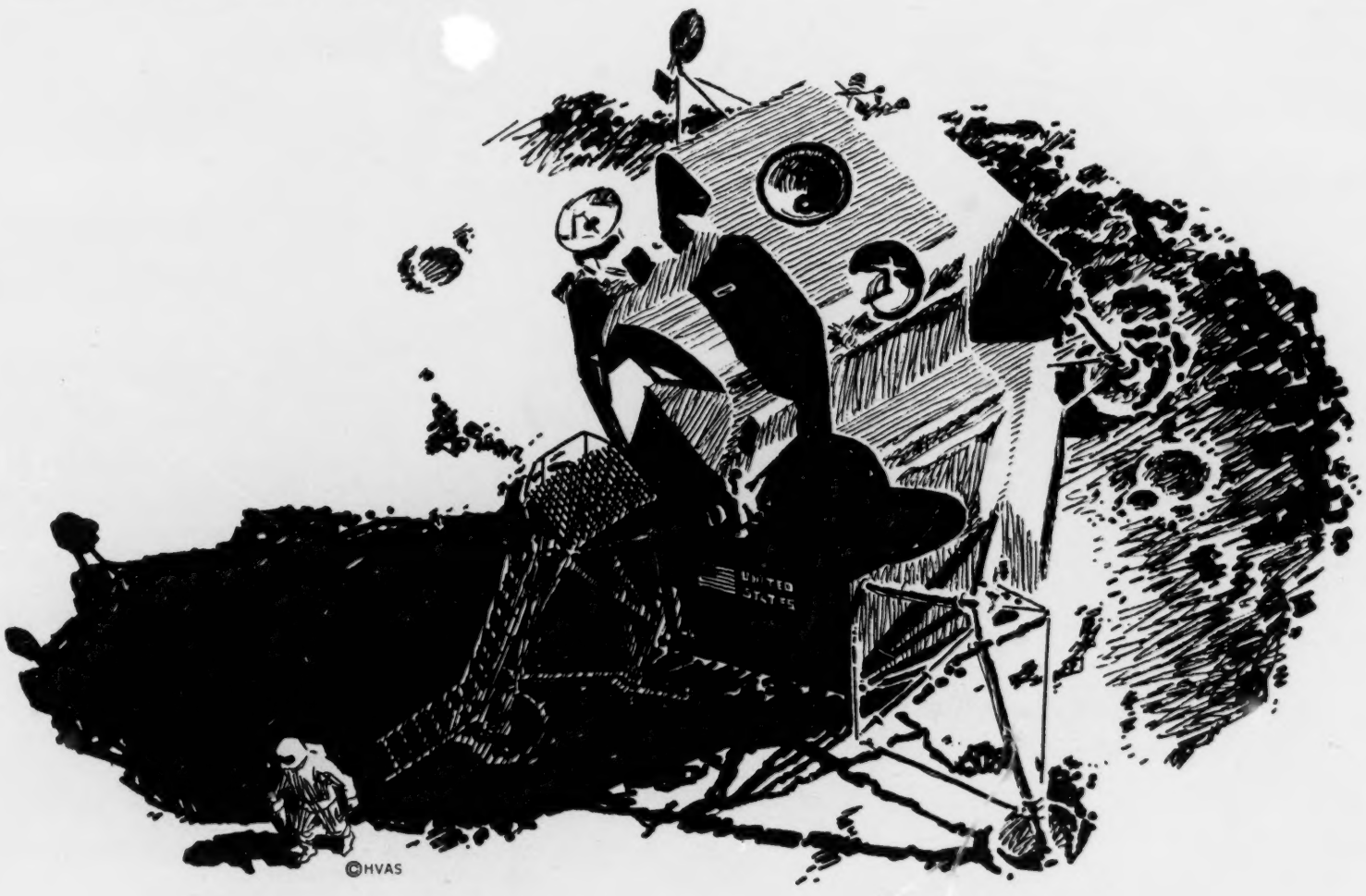
Lessons 22 to 25: PLANTS LIVE AND GROW—Plants of the same family have common characteristics; most plants need proper amounts of heat, moisture and air; flowering plants consist of four kinds of parts: roots, stem, leaves and flowers.

Lessons 26 to 29: ANIMALS LIVE AND GROW—Plants are directly and indirectly the source of all food for man and other animals; the fish and other animals we use for food are ultimately dependent upon green plants for their food; insects are ultimately dependent upon green plants for their food; all organisms depend upon food substances for energy and growth.

Lesson 30: MILLIONS OF YEARS AGO AND NOW—Organisms have changed over the years.

Lessons 31 and 32: STORIES FOR A NEW VIEW: THE EARTH'S PLANTS—Living things are specially adapted to a special environment; classification of living things is based on the characteristics held in common within the group.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.



Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

JUST INQUISITIVE

Thirty, 15-minute lessons

Grade 3

The most important goals for JUST INQUISITIVE are those that pertain to attitude development in students. These include: an awareness that ideas are tentative and subject to change . . . a preference for data that have well-documented evidence . . . or a preference for solving non-science related problems using techniques basic to scientific problem solving.

In order to develop these or similar attitudes, JUST INQUISITIVE uses the inquiry approach to science teaching which is directed toward the development of skills in forming concepts, making inferences and generalizations, and interpreting data and communication ideas. The nature of an inquiry approach requires the student to have extensive and direct contact with materials and phenomena. Throughout this telecast there will be opportunities for the viewer to manipulate certain materials and to make responses.

One important aspect of this series is that some of the lessons are designed to be open-ended; that is, questions may be posed and not answered, or an experiment performed and the conclusions not stated. The classroom teacher may then extend and continue to develop the ideas through discussions and activities such as those suggested at the end of each lesson. This should provide students an opportunity to discover, interpret and conclude for themselves.

This telecourse is the third in a series and was preceded by JUST WONDERING and JUST CURIOUS. The two previous series had been concerned with the concepts of: objects, interactions, systems, and subsystems, as well as relative motion and position.

However, the most important theme throughout the entire sequence of the three series is the idea that **science is a process** and not a body of knowledge. In JUST INQUISITIVE, the focus is shifted to concentration on the processes involved with scientific "control experiments."

Most of the experiments will be designed so the student is actively participating, not passively observing the phenomena. It is the intention that, as the students begin to grasp the fundamental concepts, they will discover these concepts may be applied to phenomena other than those associated with the science class.

The telecast is not designed to be the total science lesson, but only to initiate the thinking and the processes that may lead to development or discovery of the concepts.

Sample previews of typical pre-selected lessons from JUST INQUISITIVE are available on either quadruplex video tape or kinescope. A sample copy of the teacher guide may also be obtained for evaluation.

Produced by the Eugene (Ore.) Public Schools

at the University of Oregon

MARTHA C. HARRIS

LESSON TITLES:

1. PROPERTIES AND CONDITIONS
2. CONDITIONS VERSUS PROPERTIES
3. CONDITIONS RELATING TO THE PHYSICAL STATE OF MATTER
4. SOLIDS
5. TESTING AND OBSERVING LIQUIDS
6. ORDERING BY VOLUME AND CAPACITY
7. LINEAR MEASUREMENT
8. OBSERVATION AND INFERENCES
9. CONTROLS AND VARIABLES IN EXPERIMENTAL SYSTEMS
10. MEASURING SURFACE AREA
11. SCALE MODELS AND REPRESENTATION
12. MAKING MODELS TO EXPLAIN IDEAS
13. MEASURING AND GRAPHING TEMPERATURE AND TIME
14. INFERRING AND GENERALIZING FROM GRAPHS
15. TIME-ORDERED SEQUENCES
16. MEASURING AND COMPARING WEIGHTS
17. DETERMINING AND GRAPHING RATE OF CHANGE
18. CHANGE OF POSITION
19. STATING A HYPOTHESIS
20. DESIGNING AN EXPERIMENT TO TEST AN IDEA
21. EXTENDING GRAPHS TO DETERMINE TRENDS AND RANGES
22. PREDICTING OUTCOME OF EXPERIMENTS
23. EXPERIMENTING WITH AQUARIA
24. RELIABILITY OF INFERENCES BASED ON NUMBER OF OBSERVATIONS
25. EXPERIMENTS WITH SEEDLINGS
26. DETERMINING THE LIMITS OF VALIDITY FOR INFERENCES
27. MAKING AND USING A LIGHT EXPOSURE SCALE
28. LIGHT EXPERIMENTS
29. WHAT ARE YOUR CHANCES?
30. HOW DO WE FEEL ABOUT SCIENCE?

LAND AND SEA

Fifteen, 15-minute lessons

Grade 3

The lessons in this excellent series were prepared with a number of purposes in mind: to supplement a variety of science curricula by providing resources not usually available in the classroom . . . to give the child experiences with the processes and procedures in science rather than facts alone . . . and to encourage the student to search, critically observe his findings and evaluate his accumulated evidence.

Television teacher Louise McNamara makes considerable use of the questioning technique. And most programs end with "what if . . .?" questions, suggesting avenues of stimulation and interest to the student and fostering his continuing curiosity in the field.

LAND AND SEA lessons are built around the following topics: the shape, rotation and face of the earth; soil; forces that change the earth—water, wind and glaciers; rocks; mountains and volcanoes; the sea; sea animals; the edge of the sea; life and death in the sea; and the pond.

Mrs. McNamara is a graduate of Radcliffe College and took her Master's Degree from Harvard Graduate School of Education. She has been a classroom teacher, an elementary science specialist and has served as an editor of science and health textbooks in addition to being published in a number of children's magazines.

The LAND AND SEA teacher's guide offers a wealth of material and suggestions for follow-up activities. It also includes a vocabulary outline, supplementary reading references and a listing of audio-visual materials available for use with the course.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER
MRS. LOUISE McNAMARA

The lessons of LAND AND SEA:

1. **THE SHAPE OF THE EARTH:** teaches the child to question broad generalizations which are not self-evident and to ask for the evidence behind them.
2. **THE ROTATION OF THE EARTH:** acquaints children with the concept of apparent motion as opposed to real motion.
3. **THE FACE OF THE EARTH:** teaches the usefulness of observation as a basis for scientific thought . . . creates an attitude of curiosity regarding the origin of the earth.
4. **SOIL:** teaches the value of close, careful observation as a basic scientific approach to a problem.
5. **FORCES THAT CHANGE THE EARTH—WATER:** shows the effects of rain, snow, rivers and floods on the earth's surface.
6. **FORCES THAT CHANGE THE EARTH—WIND:** shows the usefulness of simulating natural conditions in the laboratory and studying problems on a small scale.
7. **FORCES THAT CHANGE THE EARTH—GLACIERS:** examines the movement and erosive force of glaciers.
8. **ROCKS:** develops a method for classifying a group of assorted rocks.
9. **MOUNTAINS AND VOLCANOES:** acquaints children with the great forces below the earth's surface contributing to the earth's changing features.
10. **THE WORLD WAS ONCE VERY DIFFERENT:** discusses Indian artifacts and fossils from prehistoric times to show how forms of life have changed on earth.
11. **THE SEA:** gives the child a feeling for the vastness of the sea and knowledge of some of its basic characteristics.
12. **SEA ANIMALS:** examines the kinds of animals living in the sea and how they are suited to this life.
13. **THE EDGE OF THE SEA:** acquaints children with the notion of natural habitats.
14. **LIFE AND DEATH IN THE SEA:** examines the food chain and some animals' natural defense systems.
15. **THE POND:** uses a microscope to explore a small natural habitat.

Produced by The 21-Inch Classroom, Boston, Mass., at WGBH-TV

SCIENCE CORNER I

Sixty-four, 20-minute lessons

Grade 3

Snow falls, wheels turn, satellites fly across the sky and children everywhere want to know why. It is the aim of THE SCIENCE CORNER I and THE SCIENCE CORNER II to help each teacher to capture this curiosity, to nourish it and to give every child the opportunity he deserves to explore the wonders he sees around him. This is the reason these telecasts are concerned with the everyday science surrounding the child.

To use these programs, the only "scientific equipment" really needed, in addition to eyes and ears, is a magnifying glass. The other materials suggested can be found in almost every classroom or in some part of a child's world.

Included in most of the programs, along with goldfish and a hamster, is a puppet named Wiki-Mo. He is usually referred to as "Wiki," and he comes from somewhere in outer space. Like the children viewing the programs, "Wiki" is being guided to see, understand and appreciate science around him.

Television teacher for SCIENCE CORNER I and SCIENCE CORNER II is Mrs. Barbara Yanowski Ryder. Prior to teaching this series, Mrs. Ryder taught elementary science by television for four years in New York City. She became interested in radio and television while studying for her B.A. at Fordham University. While there she was active in college theater productions and also served as dramatics director of radio station WFUV. She has an M.A. from the University of Michigan.

SCIENCE CORNER I program titles:

UNIT I: LIVING THINGS IN AUTUMN
Autumn brings changes to animals and to plants. The questioning youngster who is curious about colorful changes taking place and who wonders why some creatures seem to disappear in the winter months can find many answers by investigating his own backyard or park. Through observation, children are stimulated to find out about migration and hibernation as well as the cycle of plant growth.

1. **What Can You Discover in a Vacant Lot?**
2. **What Can You Discover in a Wooded Area?**
3. **How Do People Get Ready for Winter?**
4. **What Can We Do With a Pumpkin?**
5. **How Are Seeds Scattered in Autumn?**
6. **What Happens to Trees in Autumn?**
7. **What Happens to Some Furry Animals in Autumn and Winter?**
8. **What Do Some Other Animals Do in Autumn and Winter?**
9. **What Do Some Birds Do in Autumn and Winter?**
10. **How Can We Help Birds in Autumn and Winter?**

UNIT II: STUDYING ROCKS
Children are fascinated with rocks. They enjoy climbing on large rocks; they eagerly collect rocks; they are interested in their colors and shapes. This unit helps them to find out how rocks help form the surface of the earth, to observe the constant changes in rocks and to observe the wealth we take from the earth for use in our lives.

11. **What Rocks Can We Collect?**
12. **How Can Rocks Be Identified?**
13. **How Are Rocks Formed?**
14. **How Do We Use Rocks?**
15. **How Are Stones Formed from Seashells?**
16. **What Breaks Rocks?**
17. **How Was Coal Formed?**
18. **What Can We Learn by Looking at Rocks?**

UNIT III: LOOKING AT THINGS AROUND US
Man constantly uses the materials of the earth. He makes changes in these materials to fill some basic need. The purpose of this unit is to draw attention to some of these changes by investigating some simple problems involving everyday things.

19. **Where Do Some Classroom Materials Come From?**
20. **What Can We Find Out About Paper?**
21. **What Do We Use to Make Our Streets**
22. **How Do We Use Rubber?**
23. **What Happens Wnen We Mix Things with Water?**
24. **What Makes Things Dry Up?**
25. **What Do We Put Under Our Streets?**

UNIT IV: PROTECTION AGAINST THE WEATHER
Man has been exposed to the whims of weather. It affects where and how he lives. Consequently, this unit naturally integrates social studies and science. The underlying theme is the way science helps man protect himself from the extremes of weather.

26. **What Does Fire Need to Burn?**
27. **How Does Clothing Help to Keep Us Warm?**
28. **How Does Clothing Help to Keep Us Dry?**
29. **How Do Buildings Help to Keep Us Warm and Dry?**

UNIT V: YOUR BODY AND HOW IT WORKS
This unit is designed to capitalize on the interest that children have in the human body. By a consideration of the living body in action, children learn how energy is obtained from food and how the body accommodates itself to the stresses placed on it.

30. **Where Does Your Body Get Its Energy?**
31. **What Happens When We Exercise?**

UNIT VI: CLASS SCIENCE FAIR
A display in the classroom can be a source of great satisfaction to the originators of each exhibit and can serve as a storehouse of stimulating ideas for young scientists.

32. **How Can We Have a Class Science Fair?**

UNIT VII: OBTAINING AND PRESERVING FOOD
It is interesting to know the story of how the foods we eat are secured, prepared and preserved. As children find out how food gets to the table they discover why foods need to be dried, smoked, spiced and refrigerated.

33. **How Do We Make Bread?**
34. **Where Does Your Breakfast Come From?**
35. **What Foods Do We Get from the Sea?**
36. **How Do We Preserve Foods?**
37. **How Do Canning and Cooling Preserve Foods?**

UNIT VIII: COMMUNICATION
In teaching this unit we are guided by the fact that children live in a world of sound. They are stimulated, informed, mystified, frightened, and delighted by many different kinds of sound impressions. Experience in interpreting sound can extend children's acquaintance with the world.

38. **How Do We Make Sounds?**
39. **How Can We Make High and Low Sounds?**
40. **How Does Sound Travel?**
41. **How Do We Make Sounds Louder?**
42. **How Do We Make Sounds Softer?**
43. **How Can We Make Rhythm Instruments?**
44. **How Do We Record Sounds?**
45. **Why Do We Use Mirrors?**

UNIT IX: TRANSPORTATION
Although suitable for a "purely scientific" treatment of the principles involved, this unit lends itself best to integration with social studies. In this way the social studies and science give importance, vividness and reality to each other. The purposeful moving of products and people from place to place is given another dimension in the mind of the child.

46. **What Is Ocean Water Like?**
47. **Why Do Boats Float?**
48. **How Are Boats Moved through the Water?**
49. **What Happens When Things Fall Through the Air?**
50. **How Does a Glider Fly?**
51. **How Does an Airplane Fly?**
52. **Why Do We Use Wheels?**
53. **What Makes Wheels Move?**
54. **How Do We Use Moving Water?**
55. **How Can We Use Wheels Safely?**

UNIT X: SIMPLE MACHINES
This unit will experiment with some devices of the home and school to discover how they operate and how they make work easier and speedier.

56. **How Are Pulleys Useful to Us?**
57. **How Do Gears Help Us?**
58. **How Are Levers Helpful to Us?**
59. **Why Do We Use Kitchen Tools?**

UNIT XI: YOUNG ANIMALS
The young child loves babies and is always eager to see a newborn rabbit or chick. Such experiences bring about an understanding of birth and growth patterns of baby animals. He comes closer to comprehending the miracle of growth in all living things.

60. **How Do Frogs Change as They Grow?**
61. **What Happens Inside an Egg?**
62. **How Do Animals Take Take of Their Young?**
63. **How Are Young Farm Animals Cared For?**
64. **How Are Young Zoo Animals Cared For?**

Produced by MPATI at New York University Television Center

SCIENCE CORNER II

Sixty-four, 20-minute lessons

Grade 4

TV Teacher
BARBARA Y. RYDER

SCIENCE CORNER II program titles:

UNIT I: ANIMALS
Hamsters or ants can be as interesting as puppies and kittens, and present an opportunity for children to observe what one kind of animal needs in order to live and grow. A better understanding of animals will help pupils learn to enjoy the outdoors, as well as develop a desire to explore it further.

1. Where Do Animals Live?
2. What is an Insect?
3. What Can We Learn About Butterflies and Moths?
4. How Do Wasps Live?
5. How Do Spiders Live?
6. How Do Ants Live Together?
7. How Are Bees Important to Us?
8. What Can We Learn About the Crayfish and Its Relatives?
9. What Are Salamanders Like?
10. How Are Fish Fitted to Live Under Water?
11. How Are Turtles Fitted to the Places Where They Live?
12. How Can We Make a Good Home for Water-Living Animals?
13. How Can We Learn to Recognize Birds?
14. What Can We Learn by Studying Snakes?
15. How Can We Take Care of Puppies and Kittens?
16. How Can We Keep a Pet Hamster?

UNIT II: THE EARTH IN SPACE
The interest children have in space can be used to develop fundamental concepts of the sun, moon and stars and of such phenomena as sunset and sunrise, shadows and night and day.

17. What Can We See After Sunset?
18. What Makes the Moon Seem to Change Its Shape?
19. What Is It Like on the Moon?
20. What Are the Planets Like?
21. What Are the Stars Like?
22. What Can the Sun Do?
23. How Are Shadows Made Indoors?
24. Why Do Shadows Change Outdoors?
25. What Causes Night and Day?

UNIT III: JOURNEY INTO SPACE
More than ever, pupils are fascinated by the possibilities of space travel and the problems of reaching and staying in outer space. The study of space furnishes an opportunity to develop important science concepts of flight, gravity and the conditions man needs to live.

26. How Are Space Rockets Made?
27. What Are Man-Made Satellites Like?
28. What Will Space Stations Be Like?
29. How Can We Live in Space?

UNIT IV: SCIENTIFIC INSTRUMENTS
The use of instruments for scientific investigation is something that children can understand. The everyday ruler, thermometer, carpenter's level, even the kitchen measuring cups, are science instruments. The simple magnifying lens in the hands of a curious child becomes an instrument for penetrating the unseen world.

30. How Can We Make and Use Scientific Instruments?
31. What Can You Discover With a Magnifying Glass?

UNIT V: SCHOOL SCIENCE FAIR
An effective culmination of the year's science activities can often be found in the organization of a school fair on one or more grade levels.

32. How Can We Plan a School Science Fair?

UNIT VI: MAGNETISM AND ELECTRICITY
Magnetism and electricity are everywhere in the lives of children. They see these forms of energy in use every day. In this unit, they examine and manipulate magnets, make compasses, use dry cells in simple circuits, make switches, electromagnets and telegraph sets.

33. How Are All Magnets Alike?
34. What Can Magnets Do?
35. How Can We Make and Use a Compass?
36. For What Things Do We Use Electricity?
37. How Does Electricity Travel?
38. How Can We Make an Electromagnet?
39. How Can We Make a Simple Telegraph
40. What Happens When Electricity Travels Through a Wire?
41. How Do We Get Light From Electricity?

UNIT VII: UNDERSTANDING WEATHER
Changing weather provides endless opportunities for first-hand experiences with the forces of nature at work. The study of weather includes experimentation as well as construction of simple weather instruments.

42. What Does the Wind Do?
43. How Do We Measure the Wind?
44. What Makes Clouds and Rain?
45. What Are the Different Forms that Water Takes?
46. What Makes Static Electricity?
47. What Causes Thunder and Lightning?
48. What Happens on a Freezing Day?
49. Why Is Rain Important to Us?
50. What Happens at a Weather Station?

UNIT VIII: PLANTS IN SPRING
Spring is synonymous with rebirth or awakening. It is a good time of year to direct the child's observations to the ingenious ways in which plants propagate themselves from seeds, roots, stems, leaves and bulbs.

51. What Are Spring Days Like?
52. What Are the Important Parts of a Plant?
53. What Do Seeds Need in Order to Sprout?
54. How Can We Plant and Care for a Garden?
55. What Kind of Soil Do We Need for Planting?
56. How Do We Get New Plants?
57. What Do Farm Crops Need in Order to Grow?
58. How Are Plants Fitted to Grow in Different Places?
59. How Can We Make a Terrarium?

UNIT IX: EXPLORING OUR COUNTRY
The programs in this unit are planned to give children an insight into the various areas of this country and the living problems that each particular place presents. They will see again how plants, animals, weather, climate, soil and water are related to human life.

60. What Living Things Can Be Found in Ponds, Rivers, Lakes and Streams?
61. What Living Things Can Be Found in Swamps and Marshes?
62. What Plants and Animals Can Be Found Along the Seashore?
63. What Living Things Can Be Found on the Desert?
64. Why Do We Need Animal Refuges?

MP ATI

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

SCIENCE IS DISCOVERY

Thirty-five, 15-minute lessons

Grade 3

SCIENCE IS DISCOVERY is the fourth level in a four-year sequence for primary school children (K-3). It is preceded by LET'S GO SCIENCING (Level I), SCIENCE IS SEARCHING (Level II) and SCIENCE IS EVERYWHERE (Level III).

Based upon the conceptual schemes as developed by the National Science Teacher's Association, this terminal series emphasizes the areas of astronomy, geology and ecology. In addition, the nature of matter explored in the previous three levels is extended to include properties and structure on both molecular and sub-molecular bases.

This series is divided into eight areas of study. The first area deals with the sun, the central body of our solar system, and both its characteristics and the effect of its energy upon the earth. Area two deals with the phenomenon of electric current flow and how electrical energy can be used to do work. The universe, its dimension, its complexity and the celestial movements within it are explored in the third area. The fourth area delves into the structure and properties of matter. On both the molecular and atomic basis, elements, compounds and their relations to atomic structure and behavior are emphasized.

The fifth area examines the characteristics of living organisms and the communities in which they live. This leads to the classification of animals. The sixth area investigates forces that shape the earth both internally and externally. The characteristics and energy conversions of the plant kingdom are explored in the seventh area. Finally, the adaptations of living organisms to their environment and accompanying behavior are observed.

Each lesson is developed around a main theme. These themes were selected because they embody many of the fundamental principles of science. It is upon these principles that subsequent science course content can be added both in scope and depth.

Mr. Donald Lang, instructor for SCIENCE IS DISCOVERY, received his B.S. in Education and M.Ed. from Wayne State University. A veteran of television with the Department of Educational Broadcasting, Mr. Lang has many years of experience in science education.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

SCIENCE IS DISCOVERY program titles and synopses:

1. **HOW BIG IS YOUR WORLD?**—As we grow, our understanding of the world grows as well.
2. **WHY DOES THE SUN'S POSITION SEEM TO CHANGE?**—The apparent changes of the sun's position in the sky can be measured and predicted.
3. **WHY DO ECLIPSES OCCUR?**—Specific relative positions of the sun, moon and earth cause eclipses.
4. **WHAT MAKES WATER MOVE?**—Movements of water may be caused by uneven distribution of heat energy.
5. **WHAT MAKES AIR MOVE?**—Near large bodies of water, winds or breezes blow nearly all the time.
6. **WHAT IS THE WATER CYCLE?**—There are many cycles of change in the world.
7. **WHAT MAKES ELECTRIC CURRENT FLOW?**—Many forces can cause electricity to flow.
8. **HOW CAN ELECTRICAL ENERGY MAKE THINGS MOVE?**—Electromagnetic forces can be used to do work.
9. **WHAT ARE PLANETS?**—Planets are satellites of the sun.
10. **WHY DO TEMPERATURES OF PLANETS VARY?**—The amount of solar radiation which a planet receives depends upon its distance from the sun.
11. **ARE ALL STARS ALIKE?**—All stars in the universe give off energy in the form of heat and light.
12. **HOW BIG IS THE UNIVERSE**—The universe is an aggregate of all the existing things known to man.
13. **WHAT IS MATTER?**—Matter is anything that occupies space and has weight.
14. **WHAT ARE THE PROPERTIES OF MATTER?**—Every kind of matter has its own characteristic properties.
15. **HOW DOES TEMPERATURE AFFECT MATTER?**—The state of matter is determined by its temperature.
16. **HOW MANY KINDS OF ATOMS EXIST?**—There are more than one hundred different kinds of atoms.
17. **HOW ARE ATOMS COMBINED?**—Atoms combine to form elements or compounds.
18. **WHAT ARE THE CHARACTERISTICS OF LIVING THINGS**—Living things grow, move, respond and reproduce.
19. **WHERE ARE LIVING THINGS FOUND?**—That part of the world in which an organism lives is called its environment.
20. **HOW ARE ANIMALS CLASSIFIED**—Animals may be separated into groups according to their body structure.
21. **WHAT ANIMALS LIVE IN COMMUNITIES?**—Many animals live together in groups.
22. **WHAT IS THE EARTH'S SURFACE LIKE?**—The surface of the earth consists of an uneven distribution of land and water surrounded by air.
23. **HOW IS THE EARTH'S SURFACE CHANGED BY WIND?**—Winds can change the surface of the earth.
24. **HOW IS THE EARTH'S SURFACE CHANGED BY WATER?**—Moving water and ice can change the surface of the earth.
25. **HOW IS THE EARTH'S SURFACE CHANGED BY INTERNAL FORCES?**—The action of earthquakes and volcanoes can cause major changes in the earth's surface.
26. **HOW ARE GREEN PLANTS ALIKE?**—Green plants are related through common structure.
27. **HOW ARE NON-GREEN PLANTS ALIKE?**—Non-green plants are related through common structure.
28. **WHAT GREEN PLANTS REPRODUCE BY SEEDS?**—Some groups of green plants reproduce by seeds.
29. **WHAT GREEN PLANTS REPRODUCE BY OTHER MEANS?**—Some groups of green plants reproduce by vegetative means or spores.
30. **HOW ARE PLANTS CLASSIFIED?**—Structural similarities provide a basis for plant classification.
31. **WHAT IS IN A POND?**—Every living thing must obtain from its own environment all that it needs for life.
32. **HOW ARE ANIMALS ADAPTED FOR SURVIVAL**—Animals have special parts which enable them to live in their environment.
33. **HOW IS BALANCE IN AN ENVIRONMENT MAINTAINED?**—The number of plants and animals in an environment depends partly upon the amount of food available.
34. **WHAT HAPPENS WHEN ENVIRONMENTAL CONDITIONS ARE ALTERED?**—Severe environmental changes can affect changes in the animal and plant populations.
35. **WHAT ARE SOME SPECIAL FORMS OF BEHAVIOR?**—Many kinds of behavior are adaptations which help animals live in their environments.

Produced by the Departments of Educational Broadcasting and Mathematics and Science Education, Detroit Public Schools

SEARCH FOR SCIENCE

Thirty-two, 15-minute lessons

Grade 4

This telecourse takes the curious and absorbent minds of intermediate grade level students on a fascinating trip through nine major areas of scientific experience.

Television teacher Robert Crumpler investigates: the Earth and its make-up, types of machines, animal environments and relationships, electricity, air, types of flight, the human body, microscopic animals, and the plant world.

SEARCH FOR SCIENCE is keyed for the fourth grade curriculum but can easily be modified for use by any of the intermediate grades.

Mr. Crumpler notes in an introduction to the accompanying teacher's guide that the lessons of SEARCH FOR SCIENCE are so designed that the classroom and television teacher may work as a team. The lessons are divided into three parts: teacher preparation, the television presentation itself, and suggested follow-up.

"The classroom teacher is the pivot on which the entire process turns," says teacher Crumpler. "Let us view the lesson, therefore, as an introduction which will put the children in a receptive frame of mind—the lesson itself to develop conceptual relationships . . . and the follow-up to reinforce the relationship and involve problem-doing.

Each of the television lessons begins with a situation totally familiar to intermediate grade level students. The presentation then proceeds in orderly development to the unfamiliar. Moreover, each lesson involves one or all of the scientific methods described in Lesson One of the series.

These major areas of scientific method include: observation, experimentation, and organized recording of facts—facts growing out of the results of observation and experimentation.

Quad tapes or a kine of typical lessons from the course—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER ROBERT CRUMPLER

The lesson titles in SEARCH FOR SCIENCE:

1. **Scientific Method**
2. **The Earth's Outer Crust**
3. **Three Kinds of Rocks**
4. **Erosion**
5. **How Are Fossils Formed?**
6. **Earthquakes and Volcanoes**
7. **Levers**
8. **The Pulley**
9. **The Inclined Plane**
10. **The Screw and the Wedge**
11. **Compound Machines**
12. **Adaptation**
13. **Symbiosis**
14. **The Food Chain**
15. **Electricity—A Form of Energy**
16. **Electric Current**
17. **Conductors and Non-Conductors**
18. **The Life of Volta**
19. **The Properties of Air**
20. **Air in Motion**
21. **Air: Hot and Cold**
22. **The Life of Bernoulli**
23. **Balanced Flight**
24. **The Jet Engines**
25. **Body Growth**
26. **Disease—Prevention and Control**
27. **The Microscope**
28. **Microscopic Animals**
29. **The Life of Pasteur**
30. **Flowering Plants**
31. **Non-Flowering Plants**
32. **Propagation of Plants (Non-Seed)**

Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV

ADVENTURES IN SCIENCE

Fifty-two, 30-minute lessons

Grade 5

ADVENTURES IN SCIENCE is a carefully organized course employing special scientific techniques for the benefit and enrichment of fifth grade science students.

General objectives of the course are many but the educator should be alerted that the course is not meant to provide a total teaching program but rather to act as a supplementary means of enrichment. And because of the nature of this type of instruction, it is presumed the classroom teacher will be able to devote more time to the special interests of groups or individuals.

Among the general objectives of the telecourse:

—To acquaint the pupils with fundamental truths and specific subject matter in the field of science;

—To stimulate the students' interest in and curiosity about the sciences and to motivate them to respond to the program by research and experimentation;

—To develop understandings and principles through the study of scientific facts and the application of these same understandings and principles in other areas of human endeavor; and

—To encourage pupils to develop "scientific thinking" based upon logical and critical procedure.

The series is divided into four basic units—*Adventures With Living Things, Adventures in Weather, Adventures in the Universe,* and *Adventures With Energy.* Each unit consists of 12 lessons. In addition there is an "open lesson" at the conclusion of each unit to provide for review and summary.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TEACHER: A. Edward Ooghe

The lessons of ADVENTURE IN SCIENCE:

—What Are Living Things?
—Unseen Plants
—Seed Plants
—Invertebrates: Unseen Animals
—Invertebrates: Simple Animals
—Invertebrates: Jointed Animals
—Vertebrates: Fish
—Vertebrates: Amphibians
—Vertebrates: Reptiles
—Vertebrates: Birds
—Vertebrates: Mammals
—General Summary
—Culmination Program
—Weather Signs
—Our Atmosphere
—Temperature
—Air Pressure
—Wind
—Humidity
—Precipitation
—How Are Clouds Formed
—Important Cloud Formations
—Hurricanes and Tornadoes
—How You Can Forecast the Weather
—General Summary
—Culmination Program

—The Nature of Our Universe
—Constellations
—Our Solar System
—The Sun and Its Effect Upon the Earth
—Man on Mercury?
—Venus & Earth—Twin Planets
—Man on Mars?
—Jupiter & Saturn
—Uranus, Neptune & Pluto
—The Earth in Motion
—The Moon & Its Relationship to the Earth
—General Summary
—Culmination Program
—Simple Machines: The Lever
—What Is Sound?
—What Is Light?
—Static Electricity
—Magnets
—Making Electricity
—Elements of an Electric Current
—Electricity Through Wires
—Electricity Without Wires
—Space Travel Laws
—Problems of the Astronauts
—General Summary
—Culmination Program

Produced by the Richmond, Va., Public Schools at WCVE-TV

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EXPLORING WITH SCIENCE

Sixty-four, 20-minute lessons

Grade 5

EXPLORING WITH SCIENCE is designed to develop a scientific attitude on the part of the student—an attitude that will allow the student to explore his environment in a scientific way. The result of the proper development of this attitude together with a basic fund of scientific facts gives children a better understanding of their environment and how science can be used to interpret, understand and evaluate it.

The presentations have been organized in such a manner that they may be used in a variety of ways. The classroom teacher may merely use an occasional lesson from a unit as an introduction, summary or enrichment of a unit already planned for a class. Or an entire unit may be used . . . or the series in its entirety as the basis for a total science program.

The teacher's guide is designed to give the classroom teacher an idea of the content, vocabulary and objective of each telecast. Related activities and references are not to be considered complete or even restrictive. The references are listed in the back of the guide according to unit titles.

The children are invited to participate in the telecast by answering questions (aloud or to themselves), raising hands and making selections. The degree and the direction of class participation must be guided by the classroom teacher; for it is the teacher who knows the students, their needs and abilities.

With some eleven years of teaching experience, television teacher John W. Burns taught science by television for two years with the Detroit Educational TV Project. He received his B.S. and masters degree at Wayne State University where his interest in audio visual teaching aids was expressed in his graduate thesis on this subject.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

TV Teacher JOHN BURNS

EXPLORING WITH SCIENCE program titles:

UNIT I: INTRODUCTION
1. What Is Science?—philosophy

UNIT II: GEOLOGY
2. The Formation of the Earth—origin
3. Igneous Rock—composition of the earth
4. Sedimentary Rock—composition of the earth
5. Metamorphic Rock—composition of the earth

UNIT III: ANIMALS
6. Incomplete Metamorphosis—grasshoppers
7. Complete Metamorphosis—butterflies and moths
8. Bees—social insects
9. Ants and Wasps—social insects
10. Insect Survival—adaptations
11. Insect Friends and Foes—economic implication
12. Collecting Insects—procedure
13. Arachnids: Spiders—life history
14. Vertebrates: Escaping Enemies—protection and adaptations
15. Vertebrates: Securing Food—food getting and adaptations
16. Migration—adaptations
17. Hibernation—adaptations
18. The Beaver—characteristics
19. The Bat—superstitions

UNIT IV: AIR
20. Air Pressure—weight
21. Heating and Cooling—effect
22. Temperature—thermometer
23. Barometric Pressure—barometer
24. Wind—anemometer
21. Water Cycle—nature
26. Weather Bureau—operation
27. Homemade Weather Station—homemade instruments

UNIT VI: FLIGHT
28. History of Flight—scientific enterprise
29. Problems of Flight—control
30. Jets and Rockets—modern flight
31. Satellites—reporters in space

UNIT VII: MAGNETISM
32. Theory of Magnetism—molecular
33. Permanent Magnets—characteristics
34. Magnetic Fields—lines of force

UNIT VIII: ELECTRICITY
36. Electromagnets—temporary
37. Generating Electricity (Part One)—chemical
38. Generating Electricity (Part Two)—mechanical
39. Conductors and Insulators—flow of current
40. Circuits—control of current
41. Using Circuits—application
42. Heat and Light—appliances
43. Safety—proper use

UNIT IX: FIRE
44. Combustion—necessary conditions
45. Fire Control—regulating conditions
46. Fire Fighting—firemen

UNIT X: PLANTS
47. Plant Structure—leaves, stems and roots
48. Seeds—function
49. Cuttings—propagation
50. Bulbs—propagation

UNIT XI: VERTEBRATES
51. Reptiles (Part One)—snakes
52. Reptiles (Part Two)—turtles, lizards, alligators and crocodiles
53. Amphibians—salamanders, frogs and toads
54. Fish—characteristics
55. Birds—characteristics
56. Mammals—characteristics
57. Pets—responsibility for care

UNIT XII: PREHISTORY
58. In the Beginning—origin and development
59. Dinosaurs (Part One)—reptiles of long ago
60. Dinosaurs (Part Two)—disappearance
61. The Tar Pit—death trap of the ages
62. Early Mammals—living relatives
63. Saving Our Wildlife—conservation

UNIT XIII: CONCLUSION
64. Science for the Future—implications

THE ADVENTURE OF SCIENCE

Sixty-four, 20-minute lessons

Grade 6

THE ADVENTURE OF SCIENCE is designed to encourage a scientific attitude on the part of the student, an attitude that will allow the student to explore his environment in a scientific manner. The result of the proper development of this attitude, together with a basic fund of scientific concepts, should give children a better understanding of their environment and how science can be used to interpret it.

This series is designed to expand the students' understanding and appreciation of several basic concepts in science. The basic ideas to be developed include: structural and functional characteristics of living things, energy production and utilization, energy transformation, space and time in the solar system and frontiers of space research.

The presentations have been organized in such a manner that they may be used in a variety of ways. The classroom teacher may wish to use an occasional lesson from a unit as an introduction, summary or an enrichment of a unit already planned for a class. The programs of a single unit or the entire series may be used as a basis for a total science program.

The teacher's guide accompanying the series is designed to give the classroom teacher an idea of the content, vocabulary and objective of each telecast. After the objective of each lesson, the guide includes a section entitled "Background." The purpose of this paragraph is to help provide additional information which the classroom teacher may find useful. It is designed primarily as background information for use during the period preceding the telecast. Suggested activities are listed for each telecast and suggested references are listed in the back of the guide according to unit.

With some eleven years of teaching experience, television teacher John W. Burns, taught TV science two years for the Detroit Educational TV Project. He received his B.S. and masters degree at Wayne State University where his interest in audio-visual teaching aids was expressed in his graduate thesis on this subject.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

THE ADVENTURE OF SCIENCE program titles:

UNIT I: INTRODUCTION
1. Introduction
2. Identifying Unknown Liquids
3. Measurement and Quantification

UNIT II: MATTER AND ENERGY

Introductory Understandings
4. Matter and Energy
5. Kinetic Energy

Heat
6. Heat Energy and Molecules
7. The Behavior of Gases
8. The Movement of Molecules

Sound
9. Sound as a Form of Energy
10. Sound Is Produced by Vibrations
11. How Sounds Differ

Light
12. Light as a Form of Energy
13. Properties of Light
14. The Nature of Light

Chemical
15. Chemical Changes Release Energy
16. Transformations of Chemical Energy

TV Teacher JOHN BURNS

17. Chemical Kinetics
18. Chemical Changes in the Body

Electrical
19. Production of Electrical Energy
20. Transformation of Electrical Energy

Atomic
21. How We Arrive at our Concept of the Atom
22. Atomic Energy
23. The Electron
24. Radioactivity

Energy in Mechanical Systems
25. Machines Use Energy
26. Theory of Simple Machines
27. Theory of Simple Machines
28. Self-Regulating Machines

UNIT III: MOTION AND THE UNIVERSE
29. Gravity
30. Planetary Motion
31. The Earth
32. The Moon
33. The Sun
34. The Seasons
35. Planets of the Solar System
36. Comets, Meteors and Planetoids
37. Stars and Star Systems
38. Telescopes
39. Radio Telescopes and Spectroscopes
40. Man in Space
41. Launch, Orbit and Re-Entry
42. Satellites and Probes
43. The Age of the Earth
44. The Expanding University

UNIT IV: LIFE AND THE UNIVERSE

Basis of Life
45. Basis of Life
46. The Cell
47. The Chloroplast
48. Life Processes of the Cell
49. Energy Processes of the Cell
50. Specialization of Cells

Continuity of Life
51. Life Cycles
52. Genetic Basis
53. Mechanisms of Change

Diversity of Life
54. Changes Through the Ages
55. Diversity Today

Growth and Development
56. Growth
57. Development and Differentiation

Homeostasis
58. Self-Regulation in Living Systems
59. Self-Regulation and Health—Modern Medicine

Environment and Life
60. Physical Environment
61. Biological Environment

Behavior
62. Behavior
63. Societies
64. Summary—Unit IV

Produced for MPATI by Wayne State University TV Center and Purdue University TV Unit

9456

PROCESS AND PROOF

Thirty-two, 20-minute lessons

Grade 6

This series, PROCESS AND PROOF, is a basic approach to sixth grade science. There are seven units in the series. The first four comprise what the television teacher Robert Crumpler calls the energy block for the series.

What the series is concerned with is: (1) the solution of scientific problems through legitimate investigative processes and (2) the proofs which lead to and culminate in those solutions.

Whenever mathematics becomes a part of the lesson the metric system is used exclusively. There are two reasons for this: (1) the metric system is used throughout the world and may soon be in total use in the United States and (2) it is in use in scientific laboratories everywhere. The appendix of the teacher guide contains an explanation of the metric system.

Each lesson will end with several questions the children will be given time to answer. These questions are being used as a teaching technique and not as a measurement device.

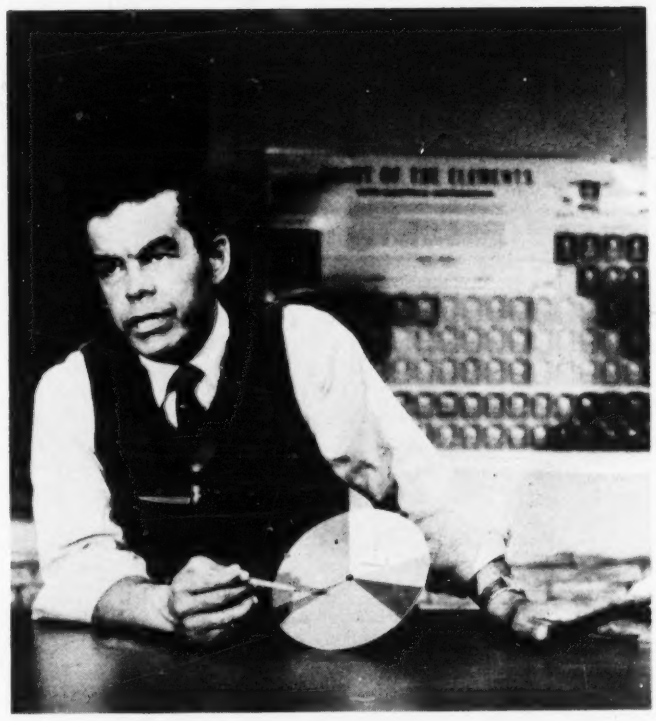
Mr. Crumpler, in the fall of 1968, began his fourth year as a television teacher in elementary science. He took his undergraduate degree as a science major at Youngstown University and did graduate work at both Western Reserve University in Cleveland and Bank Street College, a graduate research institution in New York City. He taught science at Mary B. Martin School in Cleveland.

He has designed and written the program for a physical science addition to the Lake Erie Junior Science Center at Bay Village, Ohio. He is retained as a consultant there and to the Cleveland Electric Illuminating Company to produce videotapes for the training of installation and trouble crews. Mr. Crumpler also teaches science to adults in the Adult Education Department of the Cleveland schools.

PROCESS AND PROOF is available on either monochrome or color video tape—with the exception of one lesson (Lesson 12) which was produced on monochrome only.

Sample previews of typical pre-selected lessons from PROCESS AND PROOF are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

LESSON TITLES:



ROBERT CRUMPLER

1. ATOMS AND MOLECULES I
2. ATOMS AND MOLECULES II
3. CHARACTERISTICS OF MAGNETISM
4. TERRESTRIAL MAGNETISM
5. GENERATING ELECTRICITY MECHANICALLY
6. GENERATING ELECTRICITY CHEMICALLY
7. ELECTRIC MOTORS
8. ROCKET PROPULSION
9. FORCES IN SPACE
10. INERTIA
11. ARTIFICIAL SATELLITES I
12. ARTIFICIAL SATELLITES II
13. LUMINESCENCE AND INCANDESCENCE
14. THE NATURE OF LIGHT
15. TRANSPARENCY AND TRANSLUCENCY
16. REFRACTION
17. THE SOLAR SPECTRUM
18. CONSERVATION I
19. CONSERVATION II
20. CONSERVATION III
21. CONSERVATION IV
22. CONSERVATION V
23. THE EARTH AND ITS PARTS
24. WEATHER AND CLIMATE
25. THE GREENHOUSE EFFECT
26. AIR MOVEMENT
27. WEATHER MEASUREMENTS
28. THE FOOD WEB
29. VITAL GASES
30. SYMBIOSIS: MUTUALISM—PARASITISM—COMMENSALISM
31. SYMBIOSIS: MUTUALISM—PARASITISM—COMMENSALISM
32. THE DISPOSERS

Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV

THE WORLD OF SCIENCE

Fifty-two, 30-minute lessons

Grade 6

THE WORLD OF SCIENCE takes a more specialized look at some of the material introduced in the ADVENTURES IN SCIENCE series. The course is again divided into four units, tightening the scope of the science fields explored initially.

The World of Geology deals with the formation and structure of the earth, rocks and minerals and geological phenomena. *The World of Chemistry* explores chemical reaction and the atomic structure of matter. *The World of Physics* pays particular attention to different types of propulsive power and modes of transportation. *The World of Life Processes* outlines these processes as they apply to and are used by plant and human life . . . and takes a look at the various bodily systems of a human.

Teacher Edward Ooghe took his Bachelor of Arts (1954) and his Master of Arts (1963) degrees from the University of Virginia. He taught at the elementary level in 1954-55 and after a tour of duty in the U.S. Navy, was a junior high school physical education, science and mathematics teacher in Richmond, Virginia, until 1960.

That year he successfully auditioned for the Richmond Public Schools as a television teacher of elementary school science.

As in the previous course, the basic objectives of THE WORLD OF SCIENCE are to acquaint the students with fundamental truths and specific subject matter in the field of science and, at the same time, to stimulate and motivate them to engage in an independent program of research and experimentation.

An extremely helpful study guide accompanying the course contains lesson outlines, suggested related activities, diagrams, vocabulary lists and testing forms.

TV TEACHER A. EDWARD OOGHE

The lessons of THE WORLD OF SCIENCE:

—Formation of the Earth
—Structure of the Earth
—Oceans of the Earth
—Geological Eras
—Mountain Building
—Weathering & Erosion
—Rocks and Minerals (two lessons)
—Effects of Past Life
—The Lowlands
—Geological Phenomena
—Review and Summary
—Culmination Program
—Atomic Structure of Matter
—Molecular Theory
—Elements, Mixtures and Compounds
—Acids, Bases & Salts
—Chemical & Physical Change
—Chemical Reaction (Three lessons)
—Chemistry in the Home
—Chemistry in the Body
—Nuclear Reaction
—Review & Summary
—Culmination Program
—Solving Problems

—Electricity—Uses and Problems
—The Generator—Problems of Power
—Atomic Reactor—Problems of Control
—Problems of Volts and Amperes
—The Electric Motor
—Other Uses of Electricity in the Home
—Transportation
—The Gasoline Engine
—From Oars to Atoms
—Problems of Flight
—Review and Summary
—Culmination Program
—Life Processes in Plants
—Food-Getting by Plants
—Respiration in Plants
—Life Processes in Man
—Human Skeletal System
—Human Muscular System
—Human Digestive System
—Human Respiratory System
—Human Circulatory System
—Human Nervous System (Two Lessons)
—Review and Summary
—Culmination Program

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

LET'S EXPLORE SCIENCE

Fourteen, 15-minute lessons
(and Teacher Utilization Lesson)
Grades 4, 5 or 6

". . . all too often we are giving our young people cut flowers when we should be teaching them to grow their own plants. . . . We think of the mind as a storehouse to be filled when we should be thinking of it as an instrument to be used. . . ."

These comments from former Department of Health, Education and Welfare Secretary John W. Gardner in his **Self-Renewal: The Individual and the Innovative Society** exemplify the philosophy underlying development of LET'S EXPLORE SCIENCE, a science instruction telecourse employing the inquiry approach.

Television teacher for the series is Peter H. Taylor. Dr. Donald Stotler, science supervisor at the Portland (Oregon) Schools, was consultant for the telecourse. Television production was supervised by Dr. Patricia L. Swenson, TV-radio supervisor for the Portland Schools.

Development of national course content improvement programs over the past few years has resulted in significant changes in the direction of American education. The influence generated by these programs, which have been conducted at the high school level, is now being felt in the elementary grades. And, along with actual course improvement, the programs have suggested new teaching methods in the science field.

Science education is now fraught with phrases such as "the discovery method," "the inquiry approach," and "emphasizing process rather than product." Such approaches are investigated and used in LET'S EXPLORE SCIENCE.

A special help to assist teachers in ascertaining the most productive use of LET'S EXPLORE SCIENCE is also available from Great Plains National. It is a 30-minute, in-service utilization program that will help them better understand the philosophy behind development of the telecourse. A helpful and informative teacher's guide also accompanies the series.

LET'S EXPLORE SCIENCE was one of only a few telecourses singled out for attention in an article appearing in "The Saturday Review" magazine (Nov. 19, 1966). Here's what SR said of the series: "Throughout the series, the writer-teleteacher, Peter Taylor, used the camera to sweep youngsters along as colleagues in his inquiries into such things as the pendulum, simple balances, rolling balls and household liquids. The programs evoke rather than overwhelm the child's curiosity about the everyday world."

Quad tapes or a kinescope of typical lessons from LET'S EXPLORE SCIENCE—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes on request from Great Plains Library. There is no charge for this service other than return postage. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER PETER H. TAYLOR

OUTLINE OF THE COURSE

1. HOW DO YOU KNOW?—An exploration of the role of the senses in learning and in scientific observation.

2. SORTING THINGS—The organization and classification of materials.

3. EXTENDING OUR SENSES—The problem of extending the senses by using instruments.

4. WHAT DO YOU DO WITH NUMBERS?—A discussion of the use of measurement and graphing.

5. HUNCHES AND GUESSES—An examination of the use of hypotheses and prediction in scientific research.

6. EXPLORING GASES—Ways of collecting and preparing gases.

7. CRYSTAL CLEAR—The process of experimentation.

8. PUSH AND PULL—The importance of making useful definitions.

9. THE MAGNET EARTH—An explanation of the ways to interpret data.

10. HOT AND COLD—Methods of communicating.

11. WHAT DO YOU THINK?—The value of prediction.

12. EXPLORING PLANTS—Points out the value of experimenting with one variable, where possible.

13. SEESAWS, SLIDES AND SWINGS—Various levers are used to point up the importance of space-time comparisons.

14. DRAWING A PICTURE OF NATURE—An explanation of how learning may be increased when conceptual models are drawn up.

Produced by the Portland (Ore.) Public Schools at KOAP-TV

16mm

WATTS=WIDGETS/WIRES

Seven, 15-minute programs

Intermediate Grades

The main objective of this series is to supplement the normal classroom instruction in the basic fundamentals of electricity and to expand this basic learning to a practical application: that is, the complete explanation of electrical generation and distribution as accomplished by the electric utility. This phase of the story is one which cannot be found in the basic classroom text.

Through this series, it is hoped that the teacher and student will develop an understanding and appreciation for the highly complex methods which must be employed to provide electric power for our civilization.

To provide the flexibility demanded by present teaching schedules and methods, the seven lessons are grouped into three self-sustaining units: Basic Electricity and History, Natural Sources of Energy, and Transportation and Control of Electricity. Each unit presents a complete segment of the story and can be viewed and studied independently of the others. However, the most educational value will be derived from utilization of the seven lessons in the proper sequence.

The classroom teacher can employ the study guide which accompanies the series for a general class discussion prior to the lessons. The lesson outline, special vocabulary, activities and supplemental references are useful for this activity. If time permits, the study guide can be useful as a post-lesson discussion and activity aid.

TV Demonstrator
DAVID KITTLAUS

WATTS=WIDGETS/WIRES: Program titles and synopses

UNIT A: BASIC ELECTRICITY AND HISTORY
This unit consists of three lessons. The first two are devoted to basic electricity, while the third concerns itself with the history and development of the early utility industry.

1. **BASIC ELECTRICITY**—The first lesson focuses on static electricity, electron flow, the battery, pioneers in electricity, units of electrical measure and magnetism. While these subjects are thoroughly covered with experiments and illustrations as well as a narrative description, it must be emphasized that this presentation is intended as an enrichment to the normal classroom study and experimentation rather than as a replacement.
2. **BASIC ELECTRICITY**—This lesson is a continuation of Lesson 1. The principles are reviewed and expanded to include their practical applications. Alternating current is introduced.
3. **HOW ELECTRIC UTILITIES BEGAN**—This third lesson examines the industrial structure and home life in the United States as it existed prior to and during the Industrial Revolution. During this lesson, the emphasis is placed on man's need for large amounts of economical and reliable power and the methods by which these requirements were satisfied.

UNIT B: NATURAL SOURCES OF ENERGY
This second unit consists of two lessons and concerns itself with present conventional means of generation: hydroelectric and fossil fuel-fired steam generating plants.

4. **POWER FROM THE RIVERS**—This lesson develops the concept of the water wheel and hydroelectric stations from the past to the present. Hydroelectric power represents the most economical means of generation, but the amount that can be produced is limited by the available sites and the seasonal variations in rain and snow fall.
5. **POWER FROM FOSSIL FUELS**—As man's need for electric power increased, the development of another highly reliable means of electric generation became a necessity. The answer was found in the use of the fossil fuels—coal, oil and gas—to produce steam for the generation of electricity. The lesson focuses on the plants which provide this power . . . and the fossil-fueled steam-electric stations.

UNIT C: TRANSPORTATION AND CONTROL OF ELECTRICITY
The means by which electricity is generated is only one small part of the story. This unit is concerned with the way power is transported from the generating station to the homes, farms, schools and industries where it is to be used.

6. **POWER ON THE MOVE**—This lesson develops the story of transmissions and distribution of power. The lesson illustrates and explains the various steps which must be taken to deliver high voltage bulk power from the generating station to the place where it will be used at much lower voltages.
7. **ELECTRICAL BALANCING ACT**—To complete the objective of Unit C, this lesson describes the methods used to control and direct this bulk power from the generating source to its destination. It also looks at the system of interconnections between major electrical systems in the United States and Canada. These interconnections make possible the sharing of power and reserve generation capacity between systems. This capability increases the reliability of each system and allows each company to sell or purchase power at the most economical rate during a routine shortage or emergency period.

Produced by ETV Council of Central New York at WCNY-TV, Syracuse

THE SCIENCE ROOM

Thirty-two, 20-minute lessons

Grades 5 or 6

This course serves as a vehicle to bring into the child's experience those things which are not likely to be found in the ordinary classroom situation—demonstrations of atomic energy, a demonstration of the versatile laser light, and lectures by guest weather forecasters.

Content of the series is based on traditional fifth and sixth grade science curricula, covering topics in the living sciences, physics, chemistry and earth science. Although the programs are grouped into units of a similar topical content each lesson can stand alone. Thus, the sequence of the lessons may be altered to more closely correlate with the local curriculum.

Teacher Robert Crumpler has outlined three major objectives of the course:

—To introduce to the young mind science as a discipline, to define that discipline, generate a respect for it and to encourage its continued use;

—To arouse the spirit of inquiry through discovery and to encourage the child to use his discovery as the basis for further inquiry until it becomes a habit; and

—To stimulate an interest in science, showing that it is an exciting, absorbing field of study.

Mr. Crumpler has classroom teaching experience as well as having had supervisory responsibilities in science instruction and in curriculum development for the Cleveland, Ohio, Public Schools. He holds a Master's Degree from Western Reserve University in Cleveland.

A comprehensive teacher's guide offers ample suggestions for introductory activities and vocabulary as well as follow-up experiences.

Lesson topics of THE SCIENCE ROOM:

1. **The Earth: Its Beginning and Basic Parts**
2. **The Earth: Fossils**
3. **The Earth: Geological Time Scale**
4. **Heat as a Form of Energy**
5. **Heat: Atoms and Molecules**
6. **Heat: Capacity**
7. **Heat: Expansion and Contraction**
8. **Heat: Conduction—Convection**
9. **The Steam Engine and Turbine**
10. **The Internal Combustion Engine**
11. **Airplane Engines—Jets**
12. **Diving Devices**
13. **Minerals in the Sea**
14. **Vertebrates and Invertebrates in the Sea**
15. **The Ocean: Microscopic Plants and Animals**
16. **What is Sound?**
17. **Sound and Communications**
18. **Television**
19. **Atoms and Their Fundamental Particles**
20. **The Element: Atomic Number and Weight—Isotopes**
21. **The Atom and Static Electricity**
22. **The Atom and Current Electricity**
23. **The Telescope**
24. **The Solar System**
25. **The Sun and Other Stars**
26. **The Moon**
27. **Plants: Reproduction-Pollination**
28. **Plants as Food Makers—Photosynthesis**
29. **Plant Growth—Hormones**
30. **Reproduction—Other Means**
31. **Microscopic Plants**
32. **The Cell**

TV TEACHER ROBERT CRUMPLER

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

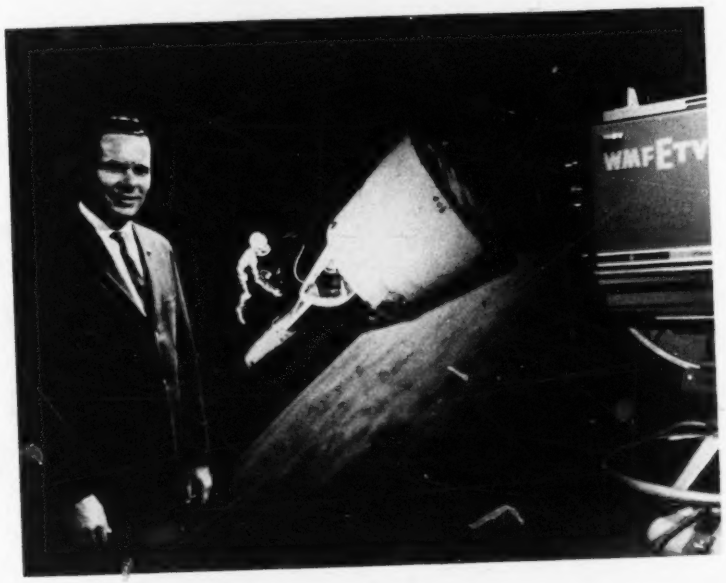
Produced by The ETV Association of Metropolitan Cleveland at WVIZ-TV

8099

SPACE AGE SCIENCE

Thirty-two, 20-minute lessons

Grades 5 through Junior High



TV Teacher
BILL NIXON

SPACE AGE SCIENCE is an enrichment program which strives to connect the basic sciences with the modern space age, as well as to stay abreast of current discoveries, inventions and events. The course is composed of thirty-two lessons on the relationship of science to the space investigations and space goals of the United States.

The teacher's guide accompanying the series is designed to present background on each unit, and the objective, concepts and content of each lesson. In addition, a vocabulary section lists specific terminology that will be used and defined during the telecast.

Topics covered in the series include: Space Geography, History of Rocketry, What Makes a Rocket Go, The Science of Orbiting, Satellites for Peaceful Purposes, Manned Space Flight, Biology in Space, Communications and Space, and Now and the Future.

Bill Nixon, teacher and writer of SPACE AGE SCIENCE, is a graduate of Miami University, Oxford, Ohio. He has had teaching experience in his major field of science in Ohio and Florida public schools on both the elementary and secondary level. In 1962, he became associated with educational television, teaching an elementary science program televised throughout central Florida. The following year, he accepted a position with the National Aeronautics and Space Administration in which he traveled extensively doing special educational television work, conducting workshops for teachers, and lecturing college, high school, elementary school and civic groups in the field of space age science. After two years with NASA, he returned to Florida as a teacher of Space Age Science.

SPACE AGE SCIENCE program titles and synopses:

1. **AN INTRODUCTION TO SPACE AGE SCIENCE**—defines "space age science," and presents a brief overview of the areas of study.

UNIT I: SPACE GEOGRAPHY

2. **THE GEOGRAPHY OF NEARBY SPACE**—helps students become acquainted with the phenomena found near earth and investigates how they will affect future U.S. space exploration.
3. **MODERN MOON STUDIES**—considers information that must be obtained before landing a man on the moon . . . and recent discoveries about the moon.
4. **THE CLOSER PLANETS**—examines Venus, Mars and Jupiter and the increase in scientific knowledge about these planets.

UNIT II: HISTORY OF ROCKETRY

5. **THE PRE-SCIENTIFIC ERA**—traces the early development of the rocket and reviews early observations and research that support modern rocketry.
6. **THE STORY OF DR. GODDARD**—helps students become acquainted with Dr. Robert H. Goddard's scientific work in rocketry.
7. **THE MODERN SPACE AGE**—discusses pertinent U.S. and related space exploration during the last few years and how this fits into overall goals for the U.S. space program.

UNIT III: WHAT MAKES A ROCKET GO

8. **ACTION AND REACTION**—explains Newton's Laws of Motion and how they apply to rocket propulsion, with particular emphasis on the third law.
9. **SOLID FUEL ROCKETS**—introduces solid fuel rockets, their fuel composition and their place in the U.S. space program.
10. **LIQUID FUEL ROCKETS**—introduces liquid fuel rocket engines, types of fuel and oxidizers and their place in the U.S. space program.
11. **NEW PROPULSION METHODS**—explains some of the propulsion ideas now under research.

UNIT IV: THE SCIENCE OF ORBITING

12. **FROM EARTH TO ORBIT**—explores the problems and solutions related to launching a vehicle into orbit.
13. **IN ORBIT**—helps students understand why a satellite stays in orbit.

UNIT V: SATELLITES FOR PEACEFUL PURPOSES

14. **THE WEATHER SATELLITES**—helps students become familiar with U.S. weather satellites and the information they gather.
15. **SCIENTIFIC SATELLITES**—examines satellites and orbiting observatories that enhance scientific knowledge.
16. **COMMUNICATIONS SATELLITES**—introduces the types of communication satellites now being used, and helps students understand the scientific principles involved in satellite communication.

UNIT VI: MANNED SPACE FLIGHT

17. **PROJECT MERCURY**—helps students become familiar with the purpose and scientific achievements of the first U.S. program placing man in space.
18. **PROJECT GEMINI**—discusses the goals and scientific achievements of Project Gemini.
19. **PROJECT APOLLO: THE EQUIPMENT**—examines the large heavy equipment required to land man on the moon.
20. **A TRIP TO THE MOON**—introduces the procedure that will be followed from earth launch to the moon and return to the earth.

UNIT VII: BIOLOGY IN SPACE

21. **HUMAN FACTORS OF SPACE FLIGHT**—investigates the problems of carrying on earth environment into space.
22. **PROBLEMS WE MEET IN SPACE**—familiarizes students with the biological problems to be faced in space and what is presently being done about this space environment.
23. **THE DEVELOPMENT OF SPACE SUITS**—investigates the types of space suits which astronauts have worn into space and the types under research for future flights.
24. **THE ROLE OF THE SPACE DOCTOR**—familiarizes students with the problems and work of the space doctor.
25. **ASTRONAUT TRAINING**—examines the qualifications, background and rigorous training program of the U.S. astronauts.
26. **THE SEARCH FOR EXTRATERRESTRIAL LIFE**—helps students gain an insight into the possibility of life existing outside the boundaries of our earth and examines current and future U.S. investigations in this area.

UNIT VIII: COMMUNICATIONS AND SPACE

27. **MESSAGES BACK FROM SPACE**—demonstrates how messages are transmitted and received between outer space and earth.
28. **NEW COMMUNICATIONS DEVICES**—investigates devices under research which will improve U.S. space communications.

UNIT IX: NOW AND THE FUTURE

29. **SPACE TOOLS AND SPACE MAINTENANCE**—investigates the problems of maintaining a spacecraft in space, and the types of space tools that will be needed for such maintenance.
30. **THE SPACE STATION**—acquaints students with the scientific thinking involved in the building of a space station.
31. **PRACTICAL APPLICATION OF SPACE RESEARCH**—acquaints students with materials, products and methods developed in U.S. space research which are now being used in other fields.
32. **A TRIP TO CAPE KENNEDY**—presents the main points of interest at the United States' launch center at Cape Kennedy.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

Produced by Florida East Coast ETV, Inc., and MPATI at WMFE-TV, Orlando

ALL THAT I AM

Sixteen, 20-minute lessons

Grades 1 or 2

The title of this course suggests that it will be concerned primarily with developing a sense of being, an awareness of what goes into full experiencing of the present moment, and an appreciation of the term, "I am." This is a course which is concerned not with the giving of ideas by a teacher, but the getting of ideas from the student.

ALL THAT I AM is a course to free each child from compulsive pressures and increase the directions from which the child views his position as a human being. Just as night and day, the ebb and flow of the tide, the inhalation and exhalation of breathing feed and complement each other—so both experiences of being and becoming are necessary to fulfill the rhythmic cycle of living.

This series brings the play spirit and attitude into the classroom. The children are free to express and exchange ideas in an atmosphere of acceptance. While the teacher maintains leadership, she also questions, accepts and wonders along with the children. This acceptance of all that the children have to offer establishes the basic climate in which true creativity grows.

In play, the restrictions of reality are put aside, and the child is free to make up his own rules, to express himself, to pretend to be other real or imaginary beings, to pretend to be the forces of nature, to "try on" the lives of others, to become better acquainted with his memories. If there were no schools, children would learn through play just as they have in simpler cultures than ours.

Television teacher for the series is Miss Rita Criste. She received a B.A. degree from Chatham College and an M.A. degree from Northwestern University. She has taught creative and formal drama on all levels, and has served as lecturer, author, and workshop leader in the field of children's drama. At present, Miss Criste is supervisor of drama for the Community Consolidated Schools in Evanston, Illinois, assistant professor of dramatic production at Northwestern University and director of the Children's Theatre of Evanston.

TV Teacher RITA CRISTE

ALL THAT I AM lesson titles and summaries:

1. **WHO AM I?**—The first lesson introduces the concept of "inside selves." This is the part of each person that is his mind, imagination and feelings.
2. **THERE IS NO ONE EXACTLY LIKE ME**—Within the concept of self is the idea of the uniqueness of each individual person—"there's nobody like me."
3. **SEEING**—As a person stores memories, he develops the ability to see with an "inner eye" as well as with the "outside eye."
4. **LISTENING**—Each person hears with an inner ear as well as the two outside ears. It is the inner ear with which a person could "hear silence."
5. **LISTENING WITH THE THIRD EAR**—The children experiment with hearing sounds with their outside ears and then imagining the source of the sound through their third ear.
6. **SMELLING AND TASTING**—This lesson discusses the senses of taste and smell as ways one can learn more about this world.
7. **FEELING**—This lesson explores the sense of feeling. We feel things on our skin, on our hair and even with our tongues. The sense of feeling covers almost all of our outside selves, and this means that it's an important way to get ideas.
8. **RHYTHM**—All life is made up of rhythms. This rhythm is when opposites take turns. The rhythm of night and day, of a heart beat or winter and summer are all part of life.
9. **MOVEMENT**—Movement is an important part of each person. Movement lets people express their thoughts as well as their feelings. Movement tells others that we are alive and what we think and feel.
10. **VOICE**—Voices let others know how people are thinking and feeling. This lesson shows childrn why they should exercise their voices with care and shape their words carefully.
11. **DARKNESS**—The children experiment with the meaning of darkness and light.
12. **WIDE FEELING**—Each person can make his world grow wider each time he makes a new friend or helps a friend by climbing into his world and trying on his feelings.
13. **DEEP FEELINGS**—Deep within each of us, there's a kingdom of thoughts and a deep sea of feelings. This lesson shows how some of the best ideas grow way down deep.
14. **HIGH FEELINGS**—This lesson helps the children to understand the need to send their thoughts and feelings up high. When this happens, the children can ask questions that need to be asked—ones that no one else can answer yet. They can explore the mysteries of wonderful things unknown.
15. **SOUNDS**—This lesson studies the different things that can be done with a sound—listen to it, move to it, talk about it, feel it, and draw it.
16. **PICTURES**—The children look at final pictures of themselves—not just the outside self but also the inside self with their memories, imagination and feelings.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

TV TEACHER MARJORY KIBURTZ
and SMOKEY

AROUND THE CORNER

Thirty-five, 15-minute lessons

Grades 1 or 2

This sparkling primary level social studies series offers viewing students the opportunity to broaden understandings of the world about them. It accomplishes this through widespread investigation of mankind's basic needs. These needs are compared among the various civilizations . . . and the students are led to discover the similarity of these needs—and how they are satisfied—the world over.

The lessons of AROUND THE CORNER are designed as enrichment and supportive experiences and are not meant to take the place of basic and developmental instruction.

The basic aim of the series can be thus described: as children are invited to examine the likenesses of people and are led to recognize the right of people to be different, they will understand others—and themselves—better.

The problem solving approach is used to develop the understandings posed during the series. The children viewing AROUND THE CORNER will come to realize that people all over the world are faced with the problem of feeding, clothing and sheltering themselves. The all-encompassing need of caring for others is highlighted in this telecourse.

Mrs. Kiburtz (the TV teacher) is a graduate of Oberlin (Ohio) College and took her master's degree from the University of South Florida. Her classroom experience has been in the first, third and fourth grades. From time to time, Smokey (see picture) appears with Mrs. Kiburtz on AROUND THE CORNER. Florida school children familiar with the series reportedly look forward with great anticipation to Smokey's visits.

The teacher's guide accompanying AROUND THE CORNER is also structured around the study of man's basic needs. Suggested activities noted in each lesson are merely ideas to be used at the teacher's discretion.

OUTLINE OF THE COURSE: Lesson number, title and annotations:

1. WE GO AROUND THE CORNER—People everywhere live together in family groups.

2. WHO TAKES CARE OF US?—The universal interrelationship of family members and the importance of the mother.

3. BOYS GROW UP TO BE MEN—The importance of the father's family role.

4. ARE YOU THE YOUNGEST OR THE OLDEST CHILD?—Each family member contributes and shares in family pleasures and responsibilities.

5. DO YOU HAVE RELATIVES THAT YOU OFTEN VISIT?—Relationships between generations can be mutually supporting . . . and sequence between generations adds to an understanding of time.

6. AN APPLE A DAY—When one is ill, he can call on the help of a doctor. Consideration should be shown someone who is ill.

7. IS YOUR PET A MEMBER OF YOUR FAMILY?—People have a special responsibility to take care of their pets.

8. DOES EVERYONE EAT THREE MEALS A DAY?—The need for food is universal. Plants, animals and people all need food to survive.

9. BREAD, RICE OR POLAR BEAR MEAT?—What foods people eat is usually determined by their environment. Staple foods differ from country to country.

10. WHY DO WE NEED FARMS—Farmers are important for they provide the food we eat.

11. FARMING IS EASIER TODAY—Improved tools and machines of our time help us produce food faster and better.

12. FOOD FOR SUPERMARKETS—One farm family can produce enough food to feed several families. In addition to the farmer, we depend on processors, packagers and distributors of farm products.

13. COW'S OR CAMEL'S MILK—Specialized distribution processes make it possible for us to enjoy fresh foods even though we live miles from the source. The modern dairy is an example.

14. WHY IS FRUIT GOOD FOR US?—Fruit is a valuable nutritional food.

15. A PLACE TO EAT AND BE SAFE—All families need shelter—a place to eat, to sleep and be protected. Homes are designed and built to take care of as many of our needs as possible.

16. IGLOOS AND PALM BRANCHES—A house provides protection from weather and from danger. Families who live in different parts of the world require different kinds of houses.

17. WHY ARE SOME HOUSES BUILT ON STILTS?—When building shelters, people often use materials found nearby. A kind of shelter suitable for one climate is often not suitable for another.

18. WHERE DO YOU PLAY IF YOU LIVE IN A CITY?—Both cities and farms are essential to our economy. Families living in cities have close neighbors but often do not enjoy yards or gardens.

19. WHO HELPS PROTECT US AND OUR HOMES?—The importance of services—police and fire departments—to protect life and property in a community.

20. WHAT DO YOU WEAR TO SCHOOL?—Clothing, a basic need of all people, provides comfort and protection.

21. DO CHILDREN IN HOT LANDS DRESS AS YOU DO?—Dress varies around the world—the weather and climate being the determinent.

22. WHAT KIND OF SNOWSUITS ARE THERE?—People adapt their clothing to their environment.

23. WHERE DO OUR CLOTHES COME FROM?—People make their clothing from the materials available. For example: cotton, silk, wool. Sewing machines and factories make it easy to buy clothes that fit.

24. LEAVE YOUR SHOES OUTSIDE THE DOOR—Clothing and how it is worn varies according to tradition and custom.

25. NURSES CAPS AND BAKERS HATS—The various occupations of people require that they wear special kinds of clothing or uniforms.

26. MONEY—People are paid for their work. The money realized is used in exchange for goods or services.

27. EARNING MONEY BY HELPING OTHERS—There are many different kinds of work. Many occupations require different skills and abilities.

28. IF MACHINES WORK, ARE THEY LIKE PEOPLE?—Tools and machines, properly used and maintained, help us produce faster and better. But it is **man** who invents these devices to do his work.

29. THE MONKEES UP TO BAT?—Many people with special talents earn money by entertaining other people.

30. WHAT WILL YOU BE WHEN YOU GROW UP?—There are many jobs from which people can make a career choice.

31. MAKE BELIEVE FUN—People need enrichment for their daily existence. An important need is the need for having fun.

32. WHAT GAMES CAN FAMILIES PLAY?—Because of the labor saving machines of today, people have more free time for fun. Members of a family unit can cooperate in planning things that are fun.

33. STORY TIME IS FUN—Reading is a good way to enjoy oneself. Books provide experiences that otherwise would not be available.

34. PEOPLE SING ALL OVER THE WORLD—The fun of singing together is universal wherever there are children.

35. WE'VE GONE AROUND THE CORNER—The series is summarized . . . and **love** is stressed as the greatest of the world's needs.

Produced by Florida West Coast ETV, Inc., at WEDU-TV, Tampa, Fla.

102

OUR CHANGING COMMUNITY

Twenty-eight, 15-minute lessons

Grades 3 or 4

Today's busy and constantly changing world yields stark evidence to the vital need for extending a child's knowledge to include an understanding of the many elements that constitute such change. OUR CHANGING COMMUNITY fully explores these elements by developing ideas from the social science disciplines of geography, history, political science, sociology and economics.

Developed for use at the third grade level, OUR CHANGING COMMUNITY could also have proper application at the fourth grade level, dependent on curricular needs and student development.

Throughout this telecourse, the children are provided the opportunity to compare the present with the past and, by so doing, develop historical perspective. The concept of change is examined from many viewpoints—the different ways in which people live and work now, as they did in the past, and how they may in the future. High production (on-location filming and taping) and content value make OUR CHANGING COMMUNITY a truly fascinating and stimulating experience to the viewing student.

The lessons are planned so that each one will suggest a variety of related activities designed to extend the children's knowledge and deepen their understanding. The telecast lessons are open-ended, allowing the teacher considerable leeway in planning follow-up activities appropriate for the class. The series of lesson topics is not only flexible enough to permit wide choice of related or concurrent activities, but is carefully structured to provide a solid framework on which to build a social studies program.

OUR CHANGING COMMUNITY employs the "problem solving" process of teaching. This process incorporates the elements of discovery and inquiry and has as its basic objective that of stimulating the student to think objectively and analytically . . . thus arriving at his own interpretation of the problem under question.

AN OUTLINE OF THE COURSE—Lesson numbers, titles and annotations:

1. WHAT IS A COMMUNITY?—Our world has many kinds of communities (large, small, rural, etc.). People have learned to live cooperatively with their neighbors.

2. WHAT IS CHANGE?—Change is a continual process, a condition of human society with which students need to become comfortable and familiar.

3. THE INFLUENCE OF LAND FORMS—The shape of the land influences the location of communities and the way people live.

4. THE AVAILABILITY OF NATURAL RESOURCES—The distribution and use of natural resources affects where people live and how well they live.

5. THE DEMANDS OF INDUSTRY—The needs of industry include such factors as a labor force, power supply, water resources, raw materials and transportation.

6. THE WEB OF TRANSPORTATION—Communities grew because of their location . . . where goods and people started, stopped or transferred.

7. THE NEEDS OF DEFENSE—Early settlers lived together for mutual protection and defense. Today installations have been established at strategic locations and in communities designed for the development of military equipment and supplies.

8. WHEN PEOPLE MOVE—Why do they move? How do they make decisions about where to move? What do they need? What do they do? How do they feel about moving?

9. PROBLEMS PEOPLE FACE—Finding a home, employment, school, church, friends, recreational opportunities, medical and dental facilities, shopping centers.

10. PROBLEMS COMMUNITIES FACE—Communities need to provide services, facilities, and protection for an increasing population.

11. IN THE FAMILY—Ways of living together and ways of working have changed, not only for father and mother but for all members of the family. Increased leisure time has also brought about many changes.

TV TEACHER MARJORIE PRENTICE was an elementary teacher before joining the Valley ITV Association's staff as a teacher/consultant. Her teaching experience ranges from a two-room school in Mosquito, Calif., to self-contained classrooms, team-teaching situations and the coordination of a non-graded program for primary grades. A native of Massachusetts, Mrs. Prentice received a B.A. in psychology from Washington University in St. Louis and an M.A. in educational administration from Sacramento (Calif.) State College.

12. IN THE SCHOOL—Increasing school populations have brought consolidated schools, longer periods of schooling and more diversified educational offerings.

13. IN COMMUNITY GOVERNMENT—When men live together in groups, some form of government is necessary to achieve order. Civic functions become highly organized and specialized.

14. IN COMMUNITY SERVICE—Our communities now provide many services once the responsibility of the individual himself . . . services that are for the welfare of the citizens of the community.

15. FREEWAYS—Freeways encourage mobility through increasing ease of travel for people and goods; affect the location of housing and industry; and extend the area for supplying labor and marketing goods.

16. TRAINS AND PLANES—Man is no longer limited to his immediate environment. As man's technology has advanced he has been able to travel and exchange goods and services state-wide, nation-wide and world-wide.

17. HOUSING—As people are drawn toward centers of industry and government, housing undergoes great change as homes are built "up" or "out" into the surrounding areas.

18. REDEVELOPMENT—Old and crowded cities can be improved by removal of obsolete buildings and by better planning for construction of new buildings, malls and other modern facilities.

19. POWER—As man invents new sources of power, he opens up new fields for exploration and invention, and increases the comfort and efficiency of his daily living.

20. MANUFACTURING AND INDUSTRY—The invention of machines, new processes of manufacturing, development of new materials and products, have changed ways of living.

21. WATER—Water has enabled people to use the land more efficiently. The control of water has caused significant changes in agriculture, power and recreation.

22. NEW WAYS TO USE THE LAND—Review of new ways in which people have used the land to build a satisfying way of life; to meet their needs in a better way; and to utilize their resources more efficiently. The use of the land will continue to change to meet the needs of the future.

23. NEW MEANINGS FOR CONSERVATION—Changing emphasis on community and individual responsibility from wise use of natural resources, to the principle that the natural resources belong to us and to future mankind, with the obligation to use wisely, replace and restore.

24. NEW ANSWERS FOR BASIC NEEDS OF FOOD AND CLOTHING—Man constantly seeks to better satisfy his needs for food and clothing; the search results in new fabrics, new ways of processing foods, and in new foods and materials.

25. NEW ENVIRONMENTS OF SEA AND SPACE—As man's desire, level of technology and need for additional resources increase, he makes more complex use of sea and space.

26. NEW DEVELOPMENTS IN COMMUNICATION—As man has made scientific and technological advances in the past, his ways of living have changed; and because man continues to explore, discover, invent and think, his ways will continue to change.

27. WHERE HAVE WE BEEN?—Evaluation and summary lesson.

28. WHAT'S NEXT?—What changes can be expected in the lifetime of this generation . . . in generations to come? What might be the responsibilities of citizens living in the community of tomorrow?

Produced by the Valley Instructional Television Association, Sacramento, Cal., at KVIE-TV

S0103

YOUR COMMUNITY

Sixteen, 20-minute lessons

Grade 3

YOUR COMMUNITY attempts to make a maximum use of television's ability to make experiences immediate, real and vivid. The telecasts take the students out of the classroom to places in and around the community.

Mrs. Loretta Doyle, television teacher, conducts the students on a series of field trips around a typical community. The questions she asks are ones the students would ask if they were physically present at the place being visited.

Accompanying the telecourse is a program guide containing many pictures which show things not seen during the telecasts, or things which cannot be seen clearly, in order to help the classroom teacher answer questions which might be asked after the telecast.

The course explores many areas of public service including police and fire departments, the weather bureau, post office, and various transportation offices as well as city government. The students will also visit many other organizations essential to running a community—such as banks, newspapers and private homes.

Mrs. Doyle has been a teacher for many years in the Evanston (Ill.) public schools. At the present time, she is assistant supervisor in the elementary schools of Evanston. She received B.A. and M.S. degrees from Northwestern University and is a graduate of the National College of Education where she taught a course in elementary school curriculum.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

YOUR COMMUNITY program titles and summaries:

1. **BUILDING A HOUSE**—helps children gain an understanding of some of the work involved in the building of a home and an appreciation of the interdependence of workers.
2. **WATER SUPPLY**—develops the concepts that each community has a responsibility to secure, purify and distribute water to people, and that each individual has a responsibility to conserve the water supply.
3. **WASTE DISPOSAL**—shows that the removal of waste (in a safe, scientific manner) from homes is an important part of community service.
4. **HOSPITAL**—helps children understand the variety of people and equipment that are necessary for the operation of a hospital. Stresses that most hospitals are community projects with the members of the community participating in some way.
5. **WEATHER**—shows how the weather bureau helps protect the community. Describes the tools, instruments, observations, personnel and research that is necessary to predict the weather.
6. **POLICE DEPARTMENT**—helps children understand that the police department is an agency for protection in a community. The police try to prevent crime and they must arrest people who have committed crimes.
7. **FIRE DEPARTMENT**—acquaints children with the way one community supplies fire protection for lives and property.
8. **FOOD FROM THE FARM**—develops the concepts: food is essential for life; food production is a cooperative effort; and it costs money to produce food.
9. **RETAIL SELLING**—helps children gain a knowledge of the processes of marketing necessary if goods and services are to be brought from those who make them to those who use them.
10. **THE BANK**—explores the services and responsibilities of a bank within the framework of the community where it operates.
11. **POST OFFICE**—develops the concept that the Postal Service plays an important part in a community as a communication agency.
12. **NEWSPAPERS**—helps children understand that the newspaper is one agency which transmits news to people in communities.
13. **BROADCASTING**—develops the concept that television has become a vital news source in our lives. Many people are needed to give the community information and entertainment through this broadcasting service.
14. **AIRPLANES**—shows children how important air travel has become in providing rapid transportation for people and goods.
15. **RAILWAY FREIGHT**—gives children a knowledge of the need to transport goods in and out of a community.
16. **GOVERNMENT**—helps children understand the purposes and functions of government and to appreciate the need for rules and regulations for people living in groups.

LET'S BUILD A CITY

Sixteen, 15-minute lessons

Grades 2 or 3

LET'S BUILD A CITY attempts to establish an awareness of the complex establishment we call a city. In addition, the series helps foster good attitudes of respect toward all people, and provides motivation for further research and study.

Television teacher Ruth Kotila takes the viewers from a study of the establishment of an early Indian village to the complexities of today's modern cities—including their industry, food production and distribution, schools, government, health problems, and public services (police, fire and sanitation departments).

Mrs. Kotila uses several production features in LET'S BUILD A CITY which add to the fun and clarity of her presentation. These include: "the magic picture," used to show films; "Montague J. Aminal," a papier mache "aminal" to provide a touch of humor; Grandmother Clock, a vehicle for exploring history; and the stories of Professor Pettigrew, an absent-minded professor who occasionally wanders through the lessons.

The guide which accompanies LET'S BUILD A CITY lists objectives, preparation, summary, development and suggested activities for each lesson.

To more completely involve the children, the guide suggests a long range project. Since Mrs. Kotila is building a model in the series, she suggests this as the best approach. However, other suggestions are included in the guide as well as patterns for a model city.

Mrs. Kotila states: "Too often children are used to watching television with a numb mind. If they are actively involved in a project which requires some thinking and discussion about the program, perhaps there will be more thoughtful viewing and learning taking place."

Sample previews of typical pre-selected lessons from LET'S BUILD A CITY are available on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

RUTH KOTILA

1. **INTRODUCING A CITY:** establishes an awareness of what a city is and raises some questions about the how and why of a city.
2. **WHY A CITY?** explores the reasons why people live together and why a specific area is picked for a community.
3. **LONG, LONG AGO:** provides a basis for the study of contributions made to America by people from all countries.
4. **LET'S EAT:** creates an awareness of the difficulties of feeding a city and gives a brief outline of the progression of food from the farmer to the market.
5. **TRAVEL TIME:** shows some kinds of transportation that are necessary to a city.
6. **HAND-MADE:** shows some of the skilled workers who still produce fine handiwork and instills an appreciation of the effort required by handiwork . . . forms a frame of reference for comparison with mass production.
7. **MASS PRODUCTION:** establishes an understanding of the basic principles of mass production . . . shows how industry forces houses from the core of the city to establish neighborhoods in the suburban areas.
8. **TALK TO ME:** establishes a realization of the need for communication—particularly "person-to-person" communication.
9. **TALK TO EVERYONE:** describes what mass communication is and how it's used.
10. **HELP:** shows that as more people inhabit the city, they cannot depend entirely on themselves, and they must pool their resources for some types of service.
11. **SCHOOL DAYS:** demonstrates the relationship between the school and the city and reinforces the importance of education.
12. **ELECT A LEADER:** shows that there must be some form of government and some rules in every situation.
13. **STAY HEALTHY:** establishes the concept of preventive medicine.
14. **WHERE DO YOU LIVE?:** show the differences and similarities among city, suburbs and country . . . emphasizes the fact that wherever you live is the best place for you.
15. **IS JACK A DULL BOY?:** defines recreation and shows that recreation is a very necessary part of living and therefore the city has a responsibility to make some provision for recreation.
16. **MONSTERS OF THE CITY:** indicates a few of the problems inherent in a metropolitan society and emphasizes that these problems must be recognized and fought.

Produced by the ETV Association of Metropolitan Cleveland at WVIZ-TV

16mm

INHERIT THE EARTH

Nine, 20-minute lessons

Intermediate Level

Today our waters are polluted, our air unbreathable, our cities uninhabitable and our landscapes bulldozed. More and more species of plants and animals are unable to exist in the new environment man is creating. And what about man? Will he survive or want to survive in his new world?

INHERIT THE EARTH is concerned then with man's environment—an environment that is in serious trouble. But this color-film series is not a course in conservation filled with problems of erosion and pollution and misuse of natural resources.

Rather, INHERIT THE EARTH makes the student aware of his environment, of the fascinating world in which he lives. With the increasing awareness of the environment comes the discovery of variation. It is the idea of variation that makes lives interesting; there is always something new to see, to find or to learn. As the students understand the concept of variation, they also become aware of the interdependence of all living organisms and of the part man plays in the delicate balance of life.

The television teacher is ecologist Gary Breckon of the University of California at Davis. He concedes that preservation of natural areas is important, but maintains that intelligent urban planning and design are absolutely essential to the quality of life in our Twentieth Century world.

During INHERIT THE EARTH, children are encouraged to think creatively about such topics as the spacing of people, recycling of waste materials, and the design of new systems of transportation. At the same time, the child is warned that although blue-sky planning is interesting and valuable, all such planning must eventually be modified by the realities of economics, property rights, and the will of the majority.

Sample previews of typical pre-selected lessons from INHERIT THE EARTH are available on 16mm film from Great Plains National. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

INHERIT THE EARTH lesson titles and synopses:

1. **WHAT IS A COMMUNITY?**—demonstrates that plants and animals are dependent on one another and, as a result of this dependency, that there is an organization or structure to nature.
2. **A CRUEL FRIENDLY PLACE**—discusses adaptation to show the close relationship between the organism and its environment.
3. **WHERE HAVE ALL THE FARMERS GONE?**—defines the role of agriculture and shows some of its problems.
4. **SPREAD OUT OR SQUEEZED IN**—discusses the effect that man as an environmental factor is having upon himself.
5. **A BIG EXCITING MESS**—explores some of the problems inherent in a big city and possible solutions for some of the problems.
6. **CAN WE MAKE IT ANY BETTER?**—discusses the relationships between various parts of a city and why a city develops the way it does.
7. **WHAT WILL WE DO WITH IT?**—explores the ever growing problem of what to do with billions of tons of waste materials in the United States.
8. **THE SPACE EATERS**—investigates the automobile and the role it plays in the American way of life.
9. **WHAT WILL WE DO SATURDAY?**—demonstrates the increasing psychological and environmental problems that come with increased leisure time.

INHERIT THE EARTH may be used either by television transmission . . . or as an audio-visual presentation within a classroom. The per program purchase and rental fees:

PURCHASE (without TV rights) $160
RENTAL (one week period, without TV rights) .....$ 15

Please contact Great Plains National for quotations on television use of the programs.

Produced by KQED Educational Services in San Francisco

THAT'S A GOOD QUESTION!

Twelve, 30-minute lessons
(and two Teacher Utilization Programs)
Intermediate Grades

A growing concern of educators involves the problem of combating prejudice and racism in pupils. Increasingly, news media carry accounts of inter-ethnic and racial conflicts between students throughout the country.

Research on attitude formation, regarding racial differences, indicates that prejudice develops very early in the lives of children. Actually, most children are fully aware of not only racial differences, but also of the typical stereotypes assigned to each racial group, by the age of six. The battle to help children grow up to be free of prejudice must therefore start early.

For these reasons, this course in human relations was designed for the intermediate grades. Some 80 questionnaires were distributed to teachers and students in five school districts in the San Francisco area. The comments, questions and reactions received through these questionnaires form the basis for THAT'S A GOOD QUESTION!

The programs are divided into three segments. The first segment consists of six programs dealing with general topics regarding race, prejudice, etc. The second segment of five programs treats specific ethnic minority groups while the last program deals with the general aspects of human relations.

Also included in THAT'S A GOOD QUESTION! are two optional in-service programs designed to introduce teachers to this series.

Sample previews of typical pre-selected lessons from THAT'S A GOOD QUESTION! are available on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

DR. STATEN W. WEBSTER, *TV Teacher*

The Lesson Outline:

1. **WHY ASK ME?: heightens the students' levels of awareness of the great ethnic, sub-cultural, occupational and class differences present within the population of the United States.**
2. **WHAT DOES RACE MEAN?: helps students learn that "race" is a concept which is used as a convenient way of grouping people who share similar physical features.**
3. **WHY ARE PEOPLE PREJUDICED?: helps students learn the meaning of the concept of prejudice and to see the various ways in which prejudice can manifest itself.**
4. **HOW DOES PREJUDICE COME OUT?: helps students to become aware of the causes and manifestations of prejudice and p vides an affective-based learning experience.**
5. **WHAT IS A MINORITY GROUP?: Part I: introduces and explains the concept of an ethnic group and reviews the ethnic history of the United States.**
6. **WHAT IS A MINORITY GROUP?: Part II: tries to help students get an idea of and feeling for what it means to be a newcomer in a strange country.**
7. **WHAT DOES IT MEAN TO BE A NATIVE AMERICAN?: Mr. David Peri, head of the Ethnic Studies Department of Sonoma State College in California, discusses the American Indian, especially the Miwok tribe of Northern California of which he is a member.**
8. **WHAT DOES IT MEAN TO BE A CHINESE AMERICAN?: This program was developed jointly by Mr. Alan Wong, executive director of the College YMCA at San Francisco State College, and Mr. Kenneth Wong, a newspaper man for the only newspaper in this country published in both Chinese and English.**
9. **WHAT DOES IT MEAN TO BE A JAPANESE AMERICAN?: Consultant and television teacher for this program is Mrs. Florence Yoshiware, advisory specialist in the Title IV program of the San Mateo City School District and coordinator of the Japanese American Curriculum Project in that school district.**
10. **WHAT IS LA RAZA?: Mr. Joe Coto, director of the ESEA Title III Program in Alameda County, California, is the consultant and television teacher for this program on Mexican Americans.**
11. **WHAT DOES IT MEAN TO BE A BLACK AMERICAN?: Mrs. Mildred Murphy of KQED-TV in San Francisco, California, and developer of the program on Black Culture in the Berkeley Unified School District Project EPOCH, teaches this program on the Black American.**
12. **WHY CAN'T PEOPLE GET ALONG? and HOW CAN A PERSON NOT BE PREJUDICED?: focuses on interpersonal relations, in other words, deals with the human problem of getting along with others regardless of race, color or creed.**

Produced by Bay Region Instructional TV for Education at KQED-TV, San Francisco, California

CULTURAL UNDERSTANDINGS

Fourteen, 30-minute lessons

Grades 5 or 6

Great Plains National considers this telecourse a vitally important addition to its growing offering of social science enrichment materials recorded for use in a program of televised instruction.

CULTURAL UNDERSTANDINGS, produced by the Denver (Colorado) Public Schools at KRMA-TV, is designed to increase understandings of the cultural heritage, attitude and contributions of—and opportunities for achievement by—each of four minority ethnic groups in the United States.

Each of the ethnic groups—Asian American, American Indian, Spanish American and American Negro—is presented in the series with a three-program unit. There are also excellent introductory and summary lessons.

John Rugg, seen on the popular GEOGRAPHY and AMERICANS ALL series (both also distributed by Great Plains National), is the TV teacher-host for CULTURAL UNDERSTANDINGS.

In addition to the high production and academic values always evident in Denver-produced materials, CULTURAL UNDERSTANDINGS represents an important first at Great Plains National . . . for it is the first telecourse to be offered by GPNITL on color video tape as well as in the monochrome format.

In an introduction to the teacher's guide accompanying the telecourse, Paul H. Schupbach, director of Great Plains National, notes:

"Though concepts developed in this telecourse embody the experiences of minority ethnic groups, we feel such concepts represent basic and viable ideas applicable to all members of the Family of Man.

"And, although production situations are oriented to Denver, Colorado, and the Southwestern United States, one can easily transfer the ideas and concepts to other cities and regions of the country where there are parallel needs for cultural understandings."

Among the general concepts developed in CULTURAL UNDERSTANDINGS:

—Every racial or ethnic group represented within the United States has made important historic contributions to the development of the country.

—Customs practiced by people as part of a culture are slow to change. The need for change must outweigh an old belief before changes occur.

—Prejudice is a barrier to understanding. Accurate knowledge may help eliminate this barrier . . . thus the continuing need for education in respect to how certain peoples live and why they believe as they do.

—Part of the strength of this nation lies in the diversity of its people, and in their right to disagree and yet work collectively toward satisfactory solutions to problems affecting all of us.

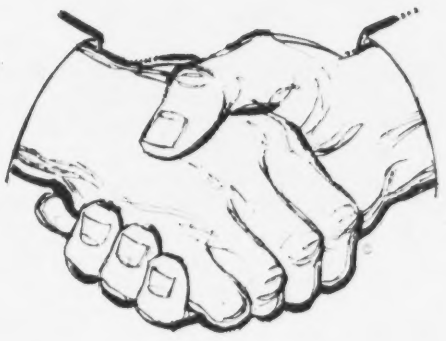
OUTLINE OF THE COURSE: Lesson numbers, titles and resumes:

1. SOURCES OF UNDERSTANDING—Teacher-Host John Rugg briefly surveys the introduction of European and Asian cultures to this continent . . . and the historically influential role that American Indian groups have had upon the development of our country. In this introductory lesson, Mr. Rugg also explains the who, why, how and what of the telecourse.

2. ASIAN AMERICAN HERITAGE—Students are visually introduced to the many aspects of a rich heritage that have become blended into the American way of life—food and dress, language, poetry, art and religion.

3. MEET THE HIRAOKAS—Viewers meet members of a Japanese American family and follow the many activities of their daily lives—at school, at work, and at play.

4. FESTIVALS, FUN AND THE FUTURE—Viewing students observe festivities of the Chinese New Year as it is celebrated in San Francisco and Denver . . . and become acquainted with other festivals that have deep meaning for Japanese Americans. The fun world is depicted in scouting activities, judo school, annual picnics and family fun in the mountains. Viewers will also see a cross-section of Asian Americans at work and how this work relates to their future.



5. RESERVATIONS IN THE SOUTHWEST—Indian reservations in the Southwest are visited via film. Viewers will meet governors of three of the 19 pueblos, see Indian life in the home and at school, learn of the ways Indians make their living, gain an understanding of the Indian governmental system and hear Indian leaders speak about the future of their people.

6. INDIAN LIFE IN A CITY—Through visits to Indian homes and to public schools Indian boys and girls attend . . . and through work situations and meetings of Indian organizations, the viewing students will meet Indian families living and working in Denver.

7. INDIAN ARTS AND CRAFTS—Seen are various exhibits of Indian arts and crafts. The viewer learns interesting facts about beadwork of the Plains Indians, Navajo sandpainting, Southwest pottery, Indian weaving and doll making . . . and the new directions Indian art is taking at Santa Fe's Institute of American Indian Art.

8. HISPANIC HERITAGE—Important aspects of Hispanic heritage are traced to emphasize many of the contributions that have blended into an American way of life. The viewing student, through on-location filming and recording, visits historic points in the Southwest and learns of religious heritage and agricultural influences in small New Mexican villages. Students will also relive—with a ranchero and his modern vaqueros—a way of life on one of the old ranchos of the Southwest.

9. HISPANIC CULTURAL ARTS—Language, music, dance, architecture and art are discussed and explained with visual techniques to help make children aware of the influence these cultural elements have had in the Southwest. Musical artists perform . . . historical and modern homes are visited to show the Spanish influence in architecture . . . and the folk art of wood carving and the making of Santos is demonstrated.

10. HISPANIC LIFE IN A CITY—The program focuses on the 50,000 Hispanic Americans now living and working in the Denver area. The viewing students see these people in their work world, in community activities . . . and gains an insight into the way they feel about certain things in their lives. A viewing highlight is the visit to a July 4th fiesta.

11. PATRIOTS AND WESTERN PIONEERS—A recounting of the important contributions made by American Negro patriots and pioneers in our history —in wartime as soldiers and in the early American West as cattlemen and other important personalities.

12. AMERICA—CULTURALLY SPEAKING—This lesson deals with the important contributions American Negroes have made in broad fields of cultural heritage—in art, music, literature, the theater, sports, motion pictures and dance. Featured are "The Singing 100," a talented choir from Manual High School in Denver. Through song and verse, the group brings meaning to this part of our culture.

13. AMERICAN NEGROES IN OUR CITY AND NATION—"Where am I going?" "What is in my future?" "What type of work will I be doing?" "Can I really make my dreams come true?" . . . this lesson attempts to answer in part these kinds of questions, particularly as they pertain to Negro boys and girls. Highlight of the program: renowned Negro actor Sidney Poitier speaks of his early life in the Bahamas and the difficulties he overcame to become one of the most important personages on the American dramatic scene. His message concerning the importance and value of reading should be an inspiration to all young people everywhere.

14. UNDERSTANDING FOR THE FUTURE—This concluding program emphasizes not only some of the historical contributions made by all ethnic groups but brings out as well the importance of the role that all groups play within our society today. The viewing student will hear young people, as well as adults, express themselves on problems affecting all of us . . . and offer help to bring about better understanding for the future.

Produced by Denver (Colo.) Public Schools at KRMA-TV

secondary and adult levels television

Videotaped Telecourses Described in This Section of the Catalog are Available for Lease on Either Standard Quadruplex or Helical Scan Configurations (see Colored Pages).

PREVIEWS OF THIS MATERIAL ARE AVAILABLE ONLY ON QUADRUPLEX VIDEO TAPE AND/OR KINESCOPE (FILM)

Other Materials Not Included in This Section of the Catalog May Have Application at Either the Secondary or Adult Levels. Please Refer to the 'Secondary and Adult' Index (see colored pages).

16mm

MAN AND HIS ART

Six programs, 5/45-minutes, 1/30-minute
Secondary, College, Adult

MAN AND HIS ART is a series of dynamic color films designed to show not only what man has produced but also to aid the viewer in relating to works of art—both past and present.

Through the use of superb camera techniques, the viewer sees into the art under inspection. Superimposed arrows show the movement within a painting; overlay lines designate the duplication of shapes and form as well as the use of the vanishing point.

Figures are completely removed . . . or moved within the work of art to show the necessity of their particular position in relationship to the entire composition. For the first time, many students and art lovers will be able to see the masterful use of various techniques by many of the world's greatest artists.

The clanging modernistic works of Andy Warhol may not be as pleasant to some art connoisseurs as the quiet, serene works of da Vinci or Rembrandt—but yet both have their place in the world of art. This beautiful series provides the viewer an opportunity to communicate with the artist through his works.

Many visitors to a museum such as the Art Institute of Chicago, where this series was filmed, claim to have already made up their minds about art—they know what they like. The familiar subjects that copy reality, perhaps recalling pleasant associations for the visitor, are most likely pointed out as being "what they like." And even as many will reject the stark abstractions of the modern artist, they are willing to accept and even acclaim the steel and concrete structures of modern architecture while rejecting the decorative motifs of the past.

Art, therefore, is not a single entity such as a painting or a sculpture but rather a composite of all that man has created. MAN AND HIS ART explores various styles of artistic creation and, with the help of each of the artists, teaches us to see.

The first film in this series, "The Shape of Our Vision," is available for free previewing from Great Plains National.

MAN AND HIS ART Program Summaries:

M-395—THE SHAPE OF OUR VISION—examines the anatomy of a painting. Using Georges Seurat's "Sunday Afternoon on the Grande Jatte," the viewer is taken inside the artist's work and discovers the relationships within it and with respect to other works of art (45 minutes).

M-396 — STYLE: THE MAN AND HIS WORK — analyzes, through comparison, the traits of style from the medieval Italian schools through the works of such artists as Rubens, Rembrandt, Picasso and Braque (45 minutes).

M-397—AND THERE WAS LIGHT—investigates impressionist and artistic movement through the use of line and texture in the paintings of Degas, Monet, Cezanne and others (45 minutes).

M-398 — REFLECTIONS OF REALITY — studies nudes, landscapes and still lifes as the most familiar of artistic subjects. The film discusses the reasons that could dictate an artist's choice of subject (45 minutes).

M-399—THE PAINTER'S EYE—gives an insight into the contemporary artists such as Kandinsky and Klee—their techniques in line and color composition—and compares them to older, more traditional artists (45 minutes).

M-400—NON-WESTERN—is an in-depth study of early Oriental art, including the Buddha figure, bronze works and the importance of patina as well as the funerary figures. Also investigated is the African collection of the Art Institute of Chicago (30 minutes).

THE PRICING SCHEDULE

The 45-minute films of MAN AND HIS ART rent (a one-week period) for $22.50 each; the 30-minute film, $15. Purchase price for each of the 45-minute films is $360; the 30-minute film, $240.

The above fees do not include television rights. Contact Great Plains National for information about such rights.

Produced by Chicago's TV College at WTTW-TV . . . in cooperation with the Art Institute of Chicago

BASIC MACHINE SHOP PRACTICES

Fifteen, 30-minute lessons

Adult

This series of programs is directed to semi-skilled levels of the machine craft industry with particular emphasis given to precision metal working. The material should also be of value to business and trade schools, and some government agencies.

The prime objectives of BASIC MACHINE SHOP PRACTICES:

—To provide machine shop employees with knowledge of basic shop principles and practices . . . and thus supplement actual job experiences;

—To present an overview of today's machine shop requirements and occupations for the worker, the student and others interested in the field; and

—To stimulate a design for further study and self-improvement.

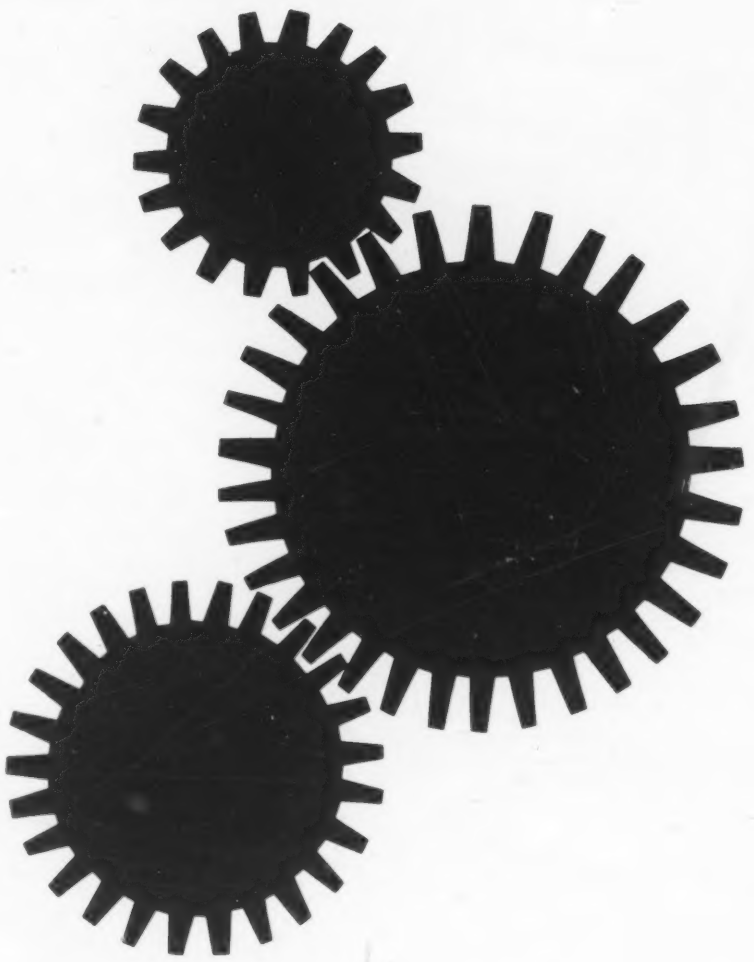
This course is designed to be very basic . . . although many details normally found in a general course are not covered in order that specific shop requirements can be emphasized; for example: during the shop math review, the emphasis is on decimals because this form of measurement is more important to the precision metal worker than other forms, such as fractions.

Each of the programs features films shot in the machine shop of the General Electric Company . . . and commentary/lecture presentations by machine shop teachers employed by General Electric.

Auxiliary materials for this series include a set of examinations and accompanying answer sheets for each of the programs.

Sample previews of typical pre-selected lessons from BASIC MACHINE SHOP PRACTICES are available on either quadruplex video tape or kinescope. A sample set of the exam answer sheets may also be obtained for evaluation.

Lesson titles and topics:



1. **SHOP MATHEMATICS—Decimals and decimal equivalents**
2. **SHOP MATHEMATICS—Addition and subtraction of decimals; application**
3. **SHOP MATHEMATICS—Multiplication and division of decimals; applications**
4. **SHOP MATHEMATICS—Circular measurement and applications; Vernier Scale**
5. **PRINT READING—Function, reading and drawing of blueprints**
6. **PRINT READING—Dimensioning, print notes, symbols, print revisions**
7. **PLANNING—The vital role of planning work sheets in manufacturing**
8. **USE OF PRECISION TOOLS—Use of a scale; reading the Vernier Caliper**
9. **USE OF PRECISION TOOLS—Reading the micrometer and dial indicators**
10. **USE OF PRECISION TOOLS—Other small tools used in checking work**
11. **MACHINABILITY—Turning: Turning fixture, checking tool, cutting tool, operator steps**
12. **MACHINABILITY—Milling: Milling fixture, checking tool, cutting tool, operator steps**
13. **MACHINABILITY—Grinding: Grinding fixture, checking tool, cutting tool, operator tool**
14. **MACHINABILITY—Drilling and Reaming: Fixture, checking tool, cutting tool, operator steps**
15. **SAFETY—Five-Point Plant Safety Program**

Produced by Vermont Educational Television at the University of Vermont, Burlington . . . in cooperation with the General Electric Company

OFFICE CAREER TRAINING

Thirteen 30-minute lessons
Secondary and Adult

This comprehensive telecourse has as its basic objective that of qualifying the student viewer not only to merely handle an office job but also to grow and advance in this work-field. It covers most of the phases of office procedure, but, because 85 per cent of openings in the office career field require a knowledge of typing, a major portion of this OFFICE CAREER TRAINING telecourse is devoted to typing instruction.

Additionally, the series appraises the job market, refines categories of office jobs—showing workers on the job—and provides detailed training on how to perform those office jobs offering the best opportunity for advancement. The course will also help people decide how to select job categories that are best suited to their special abilities . . . and then prepare them to do that job.

The TV teachers of OFFICE CAREER TRAINING include: Professor Lawrence Erickson, associate dean of the graduate school of business education, University of Los Angeles; Miss Lois Schantz and Miss Doris Foster. Professor Erickson, widely known for his research on typing training, has geared that phase of the course both to train people to type, or to increase the skills of those who already know how to type.

The Misses Schantz and Foster, both experienced teachers of office procedure, stress what an employe must know to perform a range of office jobs. Overall supervision of telecourse content was the responsibility of Mary Ellen Oliverio, professor of education, Teachers College, Columbia University, in New York City.

Quadruplex video tapes of typical lessons from the course —along with a sample copy of the basic TV study guide for the telecourse—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER LAWRENCE ERICKSON, associate dean of the graduate school of business education at the University of Los Angeles, handles the typing training lessons of "Office Career Training." MARY ELLEN OLIVERIO, professor of education at Teachers College of Columbia University in New York City, supervised program content for the entire telecourse. Other TV teachers (not pictured) are Lois Schantz and Doris Foster.

OUTLINE OF THE COURSE—Lesson numbers, titles and annotations:

1. CAREERS IN THE MODERN OFFICE. Introductory lesson to develop an acquaintanceship with the nature of the modern business office and the career opportunities available to the student.

2. A LESSON DEVOTED ENTIRELY TO TYPEWRITING. Eighty-five per cent of all office jobs require a knowledge of typing.

3. HANDLING TELEPHONE COMMUNICATIONS. Basic principles for good telephone usage also apply in the business world. Businesses register many complaints about office workers who do not use the telephone effectively.

4. HANDLING CALLERS. While many companies have receptionists who greet callers on their entry into the central office, most office workers must know how to greet visitors and assist them.

5. RECORDS MANAGEMENT IN THE OFFICE. Businesses keep many kinds of records. It is important that these records be systematically stored so they can be secured quickly when needed.

6. RECORDS MANAGEMENT (Continued). There are standard procedures used in preparing materials for filing and in retrieving materials from files.

7. HANDLING THE INCOMING MAIL. Modern businesses receive a great deal of mail each working day. In order that mail be routed to the proper persons, it is important that mail handling routines be well-organized.

8. HANDLING OUTGOING MAIL. Procedures for handling outgoing mail must be as well-organized as those for the handling of incoming mail.

9. COMPUTATION SKILLS IN THE OFFICE. There are many places in the modern office where computing is necessary. Figures are an important aspect of business. So many machines are available to speed the task of adding, subtracting, multiplying and dividing, and an office worker may have the use of such a machine. She finds her work more meaningful if she understands the processes of fundamental arithmetic.

10. DUPLICATING TASKS IN THE MODERN BUSINESS OFFICE. Multiple copies are generally required of every piece of material prepared in the modern office. Methods for speedy and attractive duplication of copy are important to the efficiently operating business.

11. COMMUNICATIONS IN THE OFFICE. Communications are basic to modern business. To communicate accurately and appropriately it is important for all office workers to have command of English fundamentals.

12. THE WORK STATION. The modern office worker has a work station equipped for efficient and effective service. However, it is the worker's responsibility to keep the station in good working order.

13. SEEKING A JOB. Business needs a variety of workers to maintain the many activities that are a part of a modern enterprise. Opportunities are available for people with all types of interests and skills.

Produced by Manpower Education Institute of the American Foundation on Automation and Employment in New York City

SUCCESS IN SUPERVISION

16mm or VT

Twelve, 30-minute lessons
Supervisory Training

"The productivity and happiness of workers . . . depends not only on their individual skills and training, but also on the organization of the working group of which they are a part. A key man—a key man in any organization—is the supervisor. Not only is he important for efficiency and economy of operation, but the effectiveness of workers on the job depends to a large extent on the skill of the supervisor under whom they work. . . ."

So states John W. Macy Jr., former chairman of the U.S. Civil Service Commission, in a foreword to the study guide prepared for use with the SUCCESS IN SUPERVISION telecourse. The series, produced by the Graduate School of the United States Department of Agriculture at WETA-TV in Washington, D.C., is introductory in nature. It is meant for those with little or no systematic training in supervision and administration, however, it can also be of value to the more experienced professional who is seeking improved production and better relationships with his people.

SUCCESS IN SUPERVISION can be used as direct training with no assigned readings and course work . . . or it can be used to complement or strengthen an existing supervision instruction program.

TV TEACHER WILLIAM VAN DERSAL

SUCCESS IN SUPERVISION is available on either video tape or kinescope on either a lease or sales basis. Quadruplex video tapes or a kinescope of typical, representative lessons from SUCCESS IN SUPERVISION along with a sample copy of the accompanying teacher's guide are available for previewing purposes on request from Great Plains Library. There is no cost (save for return postage on the material) or obligation connected with this previewing service.

USE-ARRANGEMENTS

SUCCESS IN SUPERVISION is available on either video tape or kinescope . . . on either a lease or sale basis. Please note carefully the prices and conditions noted below:

VIDEO TAPE LEASE—Use regular GPNITL lease structure. See "Information Central".

VIDEO TAPE SALE—Per lesson charge, plus cost of tape.... $150
(Perpetual television rights included)

KINESCOPE LEASE—Per lesson charge, NO television rights $ 15
(Television rights quoted on request)

KINESCOPE SALE—Per lesson cost, NO television rights.....$..150

Special rate for the complete set of twelve lessons, NO television rights $1,500

(Television rights quoted on request)

LESSON SUMMARIES:

1. **WORKING WITH PEOPLE: Discusses the way people become supervisors and relates some of the common mistakes made by supervisors who are inexperienced or untrained.**
2. **BASIC PRINCIPLES OF SUPERVISION: People need to understand clearly what is expected of them . . . People must have appropriate guidance in doing their work.**
3. **BASIC PRINCIPLES OF SUPERVISION; Good work should be recognized . . . Poor work deserves constructive criticism.**
4. **BASIC PRINCIPLES OF SUPERVISION: People must have opportunities to show that they can accept greater responsibilities . . . People should be helped to improve themselves . . . People should work in a safe and healthful environment.**
5. **PARTICIPATION: Shows how a supervisor can get his people to work with him to solve problems, set goals and get results.**
6. **MOTIVATION: Discusses an exciting breakthrough by the psychologists—how one set of factors operates to produce interest, enthusiasm, job satisfaction and greater productivity and how another operates in an opposite direction to bring about job dissatisfaction, less productivity and resignations. The lesson shows how these factors can be used by the supervisor to help his people increase their productivity and job satisfaction.**
7. **COMMUNICATION—TALKING AND LISTENING: Emphasizes the importance of thinking before speaking. Presents the difference between hearing and listening. Discussion techniques for conveying ideas orally and the technique of listening with understanding.**
8. **COMMUNICATION—WRITING AND READING: Discusses basic writing ideas that can help a supervisor improve his written communications. Considers ways and means to read the large amounts of material that reach most people's desks.**
9. **TRAINING: Discusses the methods of determining how much money an organization can afford to put into training. Reviews a number of ideas basic to success in training or teaching people.**
10. **ORGANIZATION: Explains the difference between good organizations and poor ones . . . and suggests some ideas for development of a smooth-running organization.**
11. **PLANNING, SCHEDULING, ORGANIZING WORK . . AND WORK IMPROVEMENT: Discusses how supervisors can plan and organize work and tells about a simple approach to simplifying many jobs.**
12. **SPECIAL PROBLEMS: Discusses techniques useful in problem cases that commonly confront the supervisor. Also relates techniques for supervising people stationed at long distances. Outlines the job of the part-time supervisor.**

Produced by the Graduate School of the United States Department of Agriculture at WETA-TV in Washington, D.C.

TV SHORTHAND —ABC Stenoscript

Thirty-nine, 30-minute presentations Secondary and Adult

ABC Stenoscript, the method taught in this telecourse, is a shorthand technique which uses the alphabet instead of special symbols. Widely used in industry, ABC Stenoscript has excellent commercial applications for those with a knowledge of typing. It is being taught in more than 1,000 public schools, universities and colleges in the United States. The method is accepted by major business firms—including IBM, General Electric, Hughes Aircraft, American Institute of Banking—and by the Civil Service.

ABC Stenoscript is quickly and easily learned. The average person can attain a speed of 80 words per minute with a reasonable amount of practice and effort. Eighty words per minute is the entry-level requirement for stenography jobs.

The telecourse was developed by the Manpower Education Institute of the American Foundation on Automation, a labor-management organization headquartered in New York City which functions to develop job skills for those who work. The series was co-sponsored by the Commerce and Industry Association of New York, Inc.

In early 1967, New York City businessmen and business organizations were deeply concerned about the critical shortage of qualified office workers—and particularly about the shortage of men and women who could take shorthand. The need was so great that four television stations in New York City contributed public service air time in the spring of 1967 for presentation of the TV SHORTHAND course.

Public response was so favorable that the series was replayed in the summer of 1967. Many of the participants are now qualified stenographers and are helping to fill the 25,000 job openings per month gap in New York City.

The course was developed initially to help typists upgrade their jobs. It was instituted with this thought foremost in the developers' minds. However, it has been found to have practical application to a broad spectrum of the American public:

—The housewife who wants to return to office work at higher pay;

—The professional man or woman—doctor, engineer, journalist, lawyer, teacher—who has to make accurate and rapid notes;

—The high school and college student who has to take lecture notes; or

—Anyone who attends meetings or conferences and has to prepare notes.

Knowledge of the alphabet, a few simple rules and plenty of practice are the prime ingredients for successful completion of the course.

The Great Plains Library is now making this series available on video tape to educational institutions desirous of its use. It consists of 26 half-hour lessons and 13 half-hour review sessions. **Each review telecast is a review of the two previous lessons.**

Though not absolutely necessary the student of ABC Stenoscript will find it extremely helpful to use a special Home Study Kit in conjunction with the telecourse. Contact Great Plains National for details.

TV TEACHER CARYL P. FREEMAN, who holds an Ed.D. degree from New York University, has 13 years of experience in vocational education. Dr. Freeman recently developed a special series of filmstrips to be used for classroom instruction in Stenoscript ABC Shorthand and was the author and first teacher-coordinator of an experimental high school program designed to assist deprived students to attain vocational competence in office occupations. In addition, she has worked in various office capacities in businesses throughout the United States and has studied international economics at the Universities of Glasgow (Scotland) and Oslo (Norway).

OUTLINE OF THE COURSE: Lesson Numbers and Topics

1. Introduction; Writing *t*, *i*, and *j*; Dominant sounds; Vowel sounds; Double consonants.
2. Sound of *ch*; Past tense; Plurals; Punctuation; Paragraphing; Abbreviations; High-Frequency words (Group I).
4. Sound of *th*, *nd*, *nt*, *mond*, *mand*, *mend* and *ment*; Sound of *ng*; Suffix *shun*; Sound of *sh*; Sound of *nk*.
5. Review; Omission of *l* and *r*; High-Frequency words (Group II); Dictation practice.
7. Sound of *rd*, *rt*, *rk* and *ward*; Sound of *oi* and *ry*; Dictation practice.
8. Prefix *mis*; Sound of *ntr*; Prefix *dis* and *des*; High-Frequency words (Group III); Salutations and closings.
10. Review; Accentuated vowels; Dictation practice.
11. Sound of *st*; High-Frequency words (Group IV); High-Frequency word drills.
13. Suffixes *ity* and *nce*; Sound of *ble*; Dictation of letters.
14. Prefixes *con* and *com*; Sound of *cont* and *counter*; Sound of *eus*, *shul* and *shus*; 24 Brief forms.
16. Prefix *sub*; Suffixes *tive* and *ly*; Prefix *ad*; Dictation.
17. Suffix *ful* and *fully*; Sound of *circ* and *circum*; Theory review.
19. Prefixes *un* and *trans*; Sound of *ow*; Theory review.
20. Representation of days, weeks, months and years; Time, Theory test.
22. Selected theory review; Speed building practice.
23. Selected theory review; Speed building practice.
25. Speed building; Full-block letter form; Dictation for transcription.
26. Speed building; Modified-block letter form utilizing subject line; Dictation for transcription.
28. Modified-block letter form; Memo form; Speed building; Selected theory review; Dictation for transcription.
29. Memo form; Full-block letter form; High-Frequency word drill; Selected theory review.
31. Full-block letter form with attention line; Letter of recommendation with enclosure notation; Modified-block letter form with subject line; Office-style dictation.
32. Selected theory review; Speed building; Review of letter forms.
34. AMS letter form; Speed building; Selected theory review; High-Frequency word drill; Letter review.
35. Selected theory review; Speed building; AMS letter form; Unpreviewed dictation.
37. Selected theory review; Speed building; Style review; Envelopes; Dictation for transcription.
38. Envelopes; Speed building; Transcription efficiency; Formal testing.

Quadruplex video tapes of typical lessons from the course —along with a sample copy of the TV study guide from the kit— are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Manpower Education Institute of the American Foundation on Automation and Employment in New York City

SPORTSMANLIKE DRIVING

16mm or VT

Thirty, 30-minute lessons
Secondary and Adult

The constantly increasing need to provide learning experiences in the proper operation of a motor vehicle has caused the area of driver education to become one of major concern in today's secondary school curriculum.

SPORTSMANLIKE DRIVING will provide some of the learning experiences necessary to this vitally important curricular area. Its lessons vividly present concepts in a manner not possible in the normal classroom or driving laboratory situation.

Fourteen months of painstaking work were involved in the production of this outstanding course. The producers exercised great care in seeking locations and conditions which would effectively and graphically demonstrate the instructive points of each lesson.

Illustrative concepts presented in the lessons of SPORTSMANLIKE DRIVING will reinforce the classroom instructor with demonstrations of the most widely-accepted techniques and principles of safe driving. Leading safety and driver education specialists throughout the country were consultants during preparation of this series, thus making it one of the most thoroughly researched courses available for instructional television today.

Both the telecourse and the teacher's guide accompanying the course are designed to be compatible with *Sportsmanlike Driving*, long recognized as the standard textbook for driver education in the United States.

Author of the script and on-screen teacher for the course is Harold O. Carlton, Educational Consultant for the American Automobile Association. Mr. Carlton brings 30 years of pioneering, driver education experience to the presentation. His positive, direct and natural manner make SPORTSMANLIKE DRIVING an extremely effective educational experience.

Great Plains Library is making the course available for *lease on video tape or for sale or lease in film and kinescope form*—and for both telecast or non-telecast use. The course may be used for telecast or non-telecast instruction by schools or as a public service presentation by ETV stations.

All thirty lessons are available on monochrome video tape. Fourteen of the thirty lessons are available exclusively on color film. They are so noted by "(COLOR)" in the lessons listing on this page. The balance of the lessons (sixteen) are on black and white kinescopes.

Also being made available are thirteen selected lessons from the full course. This selection, termed a "Refresher Series," was chosen to provide users with a review-type series geared for the experienced driver who may derive benefits from being reminded of some important driving principles either forgotten or neglected over the years. Lessons comprising this "Refresher Series" are coded with a star in the lessons listing on this page.

Potential users of this course via the video tape medium are directed to the "Information Central" section of this catalog where a study of the lease-cost structure employed by the Library will reveal the costs involved. Because of the cost differentials involved in either leasing or purchasing the course as a film-kinescope presentation, potential users in these media are invited to contact the Library for specific quotations.

Quadruplex video tapes and/or films and kinescopes of typical lessons from the course—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

TV TEACHER HAROLD CARLTON

The lessons titles of SPORTSMANLIKE DRIVING:

1. A Time to Live ★
2. How the Automobile Runs
3. Taking Care of Your Car ★
4. Physical Fitness and Traffic Safety
5. The Eyes of the Driver ★
6. Attitude and Behavior of a Good Driver ★
7. Traffic Laws Made by Nature ★
8. Traffic Laws Made by Man ★
9. Motor Vehicle Laws
10. Traffic Law Observance & Enforcement ★
11. Driver's Permit or Operator's License
12. Getting Ready to Drive (COLOR)
13. Fundamental Driving Techniques I (Automatic Transmission) (COLOR)
14. Fundamental Driving Techniques II (Standard Transmission) (COLOR)
15. Basic Maneuvers I (Turning & Backing) (COLOR)
16. Basic Maneuvers II (Hill Starts and Parking) (COLOR)
17. Advanced Driving (COLOR)
18. Night Driving and Seeing (COLOR)★
19. Reaction, Braking and Stopping Distances ★
20. Driving in Cities and Towns (COLOR)★
21. Driving in the Country (COLOR) ★
22. Driving on Freeways (COLOR) ★
23. Driving Under Adverse Conditions (COLOR) ★
24. Skids and Skidding (COLOR)
25. Alcohol and Drugs vs. Safe Driving
26. Traffic Safety, Vehicle Design and Equipment (COLOR)
27. Driving As Your Job
28. Buying and Insuring Your Car
29. Map Reading and Trip Planning (COLOR)
30. Traffic—Present and Future Needs

Produced by the South Carolina ETV Network under auspices of the American Automobile Association

DRUGS USE AND ABUSE

Four, 30-minute lessons
(and Teacher Utilization Program)
Early Teens

Until recently drugs have been associated with the core city. However, the fastest growth of drug abuse in the last few years has been in the suburbs. The use of drugs has now become a topic of increasing concern and discussion for everyone in our society.

This concern promoted the production of DRUGS USE AND ABUSE, a first-hand and incisive look at a fast-growing national problem.

The rationale behind these programs is as follows: A great many young people when given the autonomy backed by sound information are able to clarify their attitudes and opinion toward a given problem. The comfort derived from this adjustment is often an aid to correcting what might become abusive behavior on their part.

In order to make this series representative, over 25,000 questionnaires were received from junior and senior high school students in which they stated what questions they wanted answered about drugs. The undramatic style of this series was determined in large part by students who asked that we give them unbiased facts about drugs.

The programs in DRUGS USE AND ABUSE are in two distinct styles: Programs one and four are discussions between students, teachers, a parent and doctors about the drug problem and alternatives to taking drugs. In programs two and three, information is presented by doctors who have worked with drug users. Young people who have used drugs also talk with these doctors about some of their experiences, feelings and attitudes.

Also included in DRUGS USE AND ABUSE is a one-hour teacher orientation program. This program is to familiarize the instructor with the style and content of the student programs and to allow him to listen to experiences of some teachers who have tested the series in their classroom.

The material presented in these programs merits exploration, follow-up and challenging. This series helps to communicate to young people some objective information about the social and medical problems of drugs. Students need such information if they are to make rational decisions about drug usage.

A sample preview (one-half hour from the Teacher's Program) is available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation from Great Plains National.

Program Participants:

Program #1: **PAT BAGLEY: suburban high school senior**
DR. GRAHAM BLAINE, JR.: Chief of Psychiatric Services, Harvard University Health Center
MRS. BARBARA DONOVAN: housewife and mother
MR. JOHN MANNHEIM: suburban high school teacher
DR. ROBERT MASLAND: Chief, Adolescent Unit, Boston Children's Hospital
MICHAEL NEWMAN: suburban high school student
PEE WEE PHILLIPS: urban high school student
ANDREA TAYLER: suburban high school student
EDDY WILLIAMS: urban junior high school student
HERBIE WILLIAMS: urban junior high school student
DEAN YARBROUGH, JR.: urban junior high school teacher

Program #2: **DR. GRAHAM BLAINE, JR.**
DR. ROBERT MASLAND
MARK COHEN: a Deputy Assistant Attorney General for Massachusetts
Four marijuana users

Program #3: **DR. GRAHAM BLAINE, JR.**
DR. ROBERT MASLAND
"JOAN" and "PAT", two hard drug users

Program #4: **Same as Program one with the addition of Mr. Cohen of Program Two**

Produced by the 21-Inch Classroom, Boston, Mass., at WGBH-TV

TOUTE LA BANDE

Thirteen, 15-minute lessons
(Color/Sound 16mm Films)
Intermediate French Language Students

The episodes of this series literally teem with the people who make France what it is—shopkeepers, florists and tourist guides . . . fishermen, grocers and taxi-drivers . . . a customs officer, garage attendants, waiters, policemen, teachers, pharmacists and book-dealers. They provide the backdrop for the half-dozen teenagers who are TOUTE LA BANDE (the whole crowd).

Andrew R. Camerota, coordinating director of foreign languages for Scholastic Magazines, Inc. (producers of the series), notes that, for too long, French has been the study of words and that the student dropout rate after the second year had averaged 70 per cent.

To stem this high rate, it was felt that teachers needed something that would make French the study of people. Thus, TOUTE LA BANDE was created to more fully motivate and involve students by presenting to them, on the screen, situations and personalities to which they could relate.

The programs of TOUTE LA BANDE range across a wide cultural spectrum, from modest details of housekeeping to momentous events in French history, and take the viewer around Paris and to the countryside beyond. The dialogue of every episode is entirely in French.

TOUTE LA BANDE uses a total vocabulary of 1,160 words common to widely used French textbooks in United States schools. The nature of the programs offers schedule flexibility—episodes may be shown consecutively or interchangeably, they may be shown at varying intervals depending on the students' progress, and, because of their length, may be rerun during a class period . . . or may be followed by discussions and drills.

TOUTE LA BANDE was created to supplement—not supplant—current texts; however, a variety of carefully prepared study material, to be used in conjunction with the series, is available for both teacher and student: a "Script book" for teachers with complete dialogue for all 13 films . . . a "Teacher's Notes" booklet, with suggestions for effective use, background and cultural details, French and English summaries of the episodes, and a list of vocabulary words and expressions . . . and a "Student Photo Guide", designed for use by individual students and intended as a visual recall device.

TOUTE LA BANDE was produced under the direction of Mary Glasgow, originator of Scholastic's program of foreign language periodicals now in use in more than 10,000 schools in the U.S. Dr. Elton Hocking of Purdue University was in charge of curriculum and methodology for the series.

TOUTE LA BANDE is available on lease film only . . . and the series' only allowed use is by television transmission (no A-V use). The free-use preview for this series is a 15-minute color film composite of several lessons. Samples of the accompanying study materials are also available for evaluation.

The program titles:

1. **ARRIVEE D'ELISABETH (The Arrival of Elisabeth)**
2. **JEUDI (Thursday)**
3. **DEPART EN VACENCES (Departure on Vacation)**
4. **VACANCES EN BRETAGNE (Vacation in Brittany)**
5. **AVENTURE EN MER (An Adventure at Sea)**
6. **LA RENTREE (The Return to School)**
7. **SUR LA TOUR EIFFEL (On the Eiffel Tower)**
8. **FEU VERT (The Green Light)**
9. **BRICOLAGE (Puttering)**
10. **A VERSAILLES (At Versailles)**
11. **PANNE D'ESSENCE (The Gas Tank Is Empty)**
12. **LE VIEUX PARIS (The Latin Quarter)**
13. **BON ANNIVERSAIRE! (Happy Birthday)**

TOUTE LA BANDE'S story line:

Elisabeth Mandela, a Black teen-age student from Senegal, comes to spend a year in Paris with the Ermont family. Mr. Ermont is an architect. Mrs. Ermont is a busy housewife. Their teen-age children are Caroline and Victor. The children's friends are Anne Levallois, Jean-Louis Vaillant and Jacques Ribot. The family and friends spend a seashore vacation in Brittany. During the vacation the boys are temporarily cut off from the family by a storm at sea. Back from vacation, the youngsters begin a new year of school. The youngsters take in the sights of Paris and engage in motorbike riding and boat rowing. A number of minor accidents mar the fun. One rainy Thursday, a broken washing machine results in unexpected dinner guests. Elisabeth and Caroline tour the gardens of Versailles on another day. One evening, the youngsters go to a movie and on the way home run out of gas. The car was borrowed from Mr. Ermont without permission and Victor is punished—he washes the car instead of watching television. On yet another day, a tour of the sights in Paris becomes a comedy of errors. "The Whole Bunch" gathers for a combination birthday-farewell party the evening before Elisabeth's departure.

Produced by Scholastic Magazines, Inc., of Englewood Cliffs, N. J.

16mm or VT

TURNED ON CRISIS

Three correlated series on Drug Abuse

1. **TURNED ON CRISIS—Eight, 60-minute programs for General Community Viewing**
2. **BECAUSE WE CARE—Six, 30-minute programs for Educational In-Service Viewing**
3. **NOBODY BUT YOURSELF—Six, 20-minute programs for Junior High Student Viewing**

TURNED ON CRISIS is the overall title of three correlated series on drug abuse. "CRISIS" began as a locally-oriented project designed to stimulate community action toward the drug abuse problem. The first series, entitled TURNED ON CRISIS, was produced by WQED/WQEX of Metropolitan Pittsburgh Public Broadcasting. It subsequently aired over the nation-wide Public Broadcasting Service network and won the Corporation for Public Broadcasting's Community Service Award.

From this locally-oriented project, a three-phased national project has developed. The three series are directed toward the following target audiences: TURNED ON CRISIS, the entire community; BECAUSE WE CARE, the educational community; and NOBODY BUT YOURSELF, junior high school students. Series 2 and 3 were developed by WQED Educational Services. All three series, despite the target audience tags, will prove of interest to all segments of the population.

1. **TURNED ON CRISIS . . . features topic development in four main areas of concentration: information, prevention, rehabilitation and legislation. Drama, encounter sessions, panels, community discussion groups, documentaries and feature films are all utilized in this series. Well-known personalities in the entertainment world, educators, psychologists, police officers, social workers, lawyers, judges—all participated with an enthusiasm which is most evident throughout the series. Tear-filled eyes . . . angry voices . . . heated arguments—all are intermingled throughout the series with intelligent and sobering statements, pertinent information and a spirit of cooperation.**
2. **BECAUSE WE CARE . . . is designed as a positive approach to the drug problem for the educational community. In the series, educators discuss their roles and responsibilities in the drug education program. Various techniques in group dynamics are demonstrated. The series documents the individual reactions of urban, suburban and rural school board members to the drug problem and an attorney reviews the legal aspects of drug abuse. An example of a specific community's approach to the drug problem is illustrated. A group of urban high school students discusses the problems with an adviser of the National Leadership Training Institute on Drug Abuse. The advisor, in turn, role-plays with a group of educators. Throughout the series, viewers are reminded that there is no one solution to the drug abuse problem. Each community must assess its own needs and arrive at its own decision.**
3. **NOBODY BUT YOURSELF . . . is not the ordinary type of drug education program. Rather than placing strict emphasis on drugs and their harmful effects, such factual material is interwoven with behavioral elements. Another unusual feature is that the series has no teacher and no textbook. The technique of peer teaching is utilized as the students themselves discuss problems related to drugs and drug abuse. In unscripted dialogue, the young people communicate directly with guest specialists, such as an attorney, a psychologist and a national drug consultant—as well as with other concerned adults. Through fast motion and special film effects, combined with dramatic vignettes and the ingenious use of puppetry, the concepts of self-identity, decision-making and alternative solutions are reinforced.**

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eit

16mm or VT

TURNEDON CRISIS Program Summaries:

1. **BECAUSE THAT'S MY WAY**—a compelling one-hour synopsis of a 16-hour "human encounter" session during which ten vastly different individuals confront each other's prejudices, experiences and values in an effort to understand each other and the drug culture. Featuring Dr. Carl Rogers, psychologist.
2. **THE FIRST DIMENSION: INFORMATION AND UNDERSTANDING**—a fast-paced diverse delivery of information, statistics and attitudes as the first dimension to understanding the scope and complexity of the current drug abuse problem. Hosted by O. J. Simpson, runningback for the Buffalo Bills.
3. **SAY WHAT WE FEEL, NOT WHAT WE OUGHT TO SAY**—a series of interrelated vignettes which illustrate the numerous barriers to communication between youth and adult members of a community as they try to deal with drug-oriented problems in that community.
4. **THE SHADE OF A TOOTHPICK**—documents a variety of efforts being made by individuals, educators and communities throughout the country in the search for effective drug prevention programs. Featuring ETV's Misterogers. Hosted by David Susskind.
5. **TO KEEP IT, YOU HAVE TO GIVE IT AWAY**—an investigative report on a wide variety of approaches to drug rehabilitation across the nation, including detoxification units, methadone maintenance, the live-in therapeutic community, the out-patient facility and the religious-based community.
6. **THE CONCEPT**—a series of theatrical vignettes performed by eight residents of Daytop Village, a rehabilitation center for ex-drug addicts in New York.
7. **WHY CAN'T YOU HEAR THROUGH THE NOISE IN YOUR EAR?**—a music/rap session aimed at bringing the meaning of contemporary music into perspective for the adult generation, featuring top recording groups. Dr. Joyce Brothers and Edwin Newman also appear.
8. **HIGH IS NOT VERY FAR OFF THE GROUND**—debate centering around the controversy of marijuana use; guest authorities from the medical and judicial fields and young people hash it out in a session innercut with psychodrama.

BECAUSE WE CARE Program Summaries:

PROGRAM 1—This introductory program discusses where there is a drug problem, why there is a drug problem among the youth and who is willing to help young people with their problem.

PROGRAM 2—By knowing the laws, penalties and law enforcement procedures on drug abuse, educators become better equipped to handle the problem in their own school district.

PROGRAM 3—Only by combining the energies of the total staff can a school district develop a broad attack on the drug problem and drug education. The program in Stamford, Connecticut, is discussed as an example of what one community has done.

PROGRAM 4—By using the role-playing technique, a group of educators explores the role of the teacher in drug education. They analyze their own feelings and responses and realize the importance of withholding judgment in order to maintain rapport with the youth they are trying to help.

PROGRAM 5—Exploration of the role of the teacher is continued with focus upon the teacher as a catalytic agent.

PROGRAM 6—Four ministers cite some of the ways they have been able to communicate with youth today. Alternatives to a dull curriculum or complacent classroom are illustrated by showing activities students are experiencing in some schools.

NOBODY BUT YOURSELF Program Summaries:

1. **YOU**—This program introduces two main elements tied into knowing yourself. The behavioral element of self-identity is presented through special film effects. Each person is a composite of many personalities and the search for self identification is continuous throughout life. In presenting the factual element, drug use is placed in its proper historical perspective. Cyril Wecht, M.D., prominent medical authority, comments on the short and long range effects of drug use and abuse.
2. **UPS, DOWNS, INS, OUTS**—Pressures are an inevitable and constant part of life. This film is designed to help students recognize this fact and to realize there are positive methods for coping with pressure. A student discussion reveals youth's concern with family, social and world problems. Dramatic vignettes illustrate the need for both older and younger generations to make sincere attempts at communication.
3. **WHO AM I? WHERE ARE YOU?**—The need for friendship and understanding is explored in this film. Through a film sequence the viewer understands that everyone has inner thoughts, dreams and plans. Dr. Gerald Edwards, educational consultant to the Center of Narcotic and Drug Abuse for the National Institute of Mental Health, directs a group of junior high school students in an exercise to demonstrate the nature of loneliness and each individual's responsibility to reach out to the lonely person and help him feel accepted.
4. **TRUTH AND CONSEQUENCES**—As young people mature, they must accept responsibility for . . . and the consequences of . . . their actions. Each day the individual is bombarded with thousands of external stimuli that can influence his behavior. To help students better understand the legal implications of using or abusing drugs, this film presents a dialogue between Attorney Thomas Kerr and a group of junior high school students. The penalties for transporting, using and selling drugs, the constitutionality of search and seizure procedures and the adequacy of the juvenile court system are among the topics covered.
5. **DO NOT STAPLE, BEND OR FOLD**—This film, planned and developed by a group of students, reflects the teenagers' impressions of their fast-paced, high-pressured life. The tension created by conflicting interests is dramatically portrayed when three junior high girls role-play with psychologist Dr. James Maloni. In a general discussion, Dr. Maloni and eight students analyze the pressures exerted by their peers as well as their parents and teachers. Both the difficulty and the necessity of maintaining one's individuality are illustrated through students' comments and a puppet sequence.
6. **IT'S YOUR MOVE**—Decision making and its application to the individual as a person are stressed throughout this film. The importance of projecting one's self into incidents where immediate decision making is necessary is suggested. Recognition of the availability of help when needed strengthens the individual's capacity for making wise decisions. The series closes by reaffirming that decision making must be a personal matter and everyone must develop the necessary courage to be—nobody but yourself.

PRICING SCHEDULE FOR THE "TURNED ON CRISIS" SERIES

FILM (16 mm color)—

TURNED ON CRISIS (eight/60s—per lesson pricing)	
Purchase (no TV rights)	$480.00
Rental (no TV rights)	$ 30.00
Rental (with TV rights)	$122.50
BECAUSE WE CARE (Six/30s—per lesson pricing)	
Purchase (no TV rights)	$240.00
Rental (no TV rights)	$ 15.00
Rental (with TV rights)	$ 62.50
NOBODY BUT YOURSELF (Six/20s—per lesson pricing)	
Purchase (no TV rights)	$160.00
Rental (no TV rights)	$ 15.00
Rental (with TV rights)	$ 57.50

(Please Note: No provision is being made for film purchase . . . with television rights)

VIDEO TAPE (color)

TURNED ON CRISIS (per lesson pricing)	
On User's Tape	$117.50
On Library's Tape	$122.50
BECAUSE WE CARE (per lesson pricing)	
On User's Tape	$ 57.50
On Library's Tape	$ 62.50
NOBODY BUT YOURSELF (per lesson pricing)	
On User's Tape	$ 52.50
On Library's Tape	$ 57.50

(Note: Deduct $2.50 per program if monochrome video tape duplication is preferred. Also—It should be noted that substantial savings can be realized if series programming is retained on user's tape for renewal use. Contact Great Plains National for full particulars.

THESE THREE SERIES MAY BE USED EITHER AS A-V PRESENTATIONS . . . OR THROUGH BROADCAST OVER NON-COMMERCIAL TELEVISION BROADCASTING STATIONS.

NOTE: ALL PROGRAMS OF THESE THREE SERIES ARE AVAILABLE FOR FREE PREVIEWING ON COLOR FILM . . . AT NO CHARGE.

A variety of auxiliary printed material is available for use with these three series. Please contact Great Plains National for full particulars.

Produced by WQED/WQEX Metropolitan Pittsburgh Public Broadcasting . . . and WQED Educational Services

OUR WORLD OF ECONOMICS

Thirty-two, 20-minute lessons

Junior High or Secondary

OUR WORLD OF ECONOMICS is not designed to train economists or even to survey economics. It is designed to show the economic world in such a practical way that the students will be motivated to understand why the economic world is as it is. Students need to evaluate alternative solutions to current problems of a personal or social nature. Often there is no right or wrong solution. Most important is the process of arriving at that choice.

OUR WORLD OF ECONOMICS is designed to:

1. introduce workable tools which the student can use to help him understand the world around him, including the world of economics. These tools are the concepts of *Systems Analysis*, which is the discovery of order out of seeming confusion, the making of *Models*, defining alternative solutions for *Problem Solving*.

2. elucidate fundamentals of economic thinking, so that the individual will gain a basic grasp of the world of economics as it exists in the United States and the world. He will learn to look at the economy from the standpoint of the macro (overall) and the micro (individual) viewpoints, and be able to understand the functioning of all economics in terms of limited resources and unlimited wants.

A knowledge of the basic ideas of economics improves the analysis of situations. OUR WORLD OF ECONOMICS presents the main principles of economics: scarcity, specialization, interdependence and exchange (or trade). In addition to these ideas are the important concepts of stocks and flows and the coordinated decisions that control these flows. These are summarized in a learning organizer or flow chart which is the basic design of the flow machine used in many of the telecasts in this series.

Finally, this series explores the various economies which affect the everyday lives of the students. 1. The family economy: the satisfaction of both individual and family wants by use of what the family produces in the home. 2. The market economy: the satisfaction of wants through goods and services purchased in the market. 3. The public economy: the satisfaction of wants by using foods and services produced by governmental or public agencies.

Mr. John A. Brooks, OUR WORLD OF ECONOMICS instructor, serves as Curriculum Materials Coordinator in the Learning-Teaching Laboratory, a Title III ESEA program, at Crispus Attucks High School in Indianapolis, Indiana. Mr. Brooks, who holds Bachelor of Science and Master of Science degrees from Indiana University, has 21 years of teaching experience at the secondary level.

OUR WORLD OF ECONOMICS program titles and synopses:

UNIT I

1. **OUR ECONOMIC WORLD—The concept around which this telecast and most economics is promulgated is the concept of scarcity. Scarcity stems from the conflict between the unlimited wants of men and the scarce resources of our world.**

UNIT II

2. **THE PROFILE OF A DROPOUT—This telecast is designed to provoke a discussion regarding the merits of acquiring sufficient training and skills to be acceptable in this modern working world.**
3. **WHERE DO JOBS COME FROM—Jobs come from goods and services and this telecast shows the increasing proliferation of occupations in our highly specialized work world.**
4. **THE JOB MARKET—THE AMERICAN LABOR FORCE—This telecast shows the dynamic nature of today's job market and predicts changes that are likely to occur in the future.**

UNIT III

5. **ALL SYSTEMS GO! SYSTEMS ANALYSIS—The activities of this telecast emphasize identifying systems.**
6. **ALL SYSTEMS GO! MODELS—This telecast looks at models or ways of simplifying a system for analysis.**
7. **ALL SYSTEMS GO! FOR ANALYZING PROBLEMS—In this telecast, alternative solutions to problems are explored to discover what systems are involved and to analyze these systems by using models of them to evaluate the alternatives available.**

UNIT IV

8. **THE AMERICAN ECONOMIC SYSTEM: THE AMERICAN MERRY-GO-ROUND—This telecast constructs a model of the American economic system in order to help the students understand it.**
9. **THE AMERICAN ECONOMIC SYSTEM: INPUT—OUTPUT—This telecast investigates that very important subsystem of the American economy called the production system.**
10. **THE AMERICAN ECONOMIC SYSTEM: MEASURING THE SIZE OF THE ECONOMY: GNP—This telecast studies the Gross National Product and its fluctuations.**
11. **THE AMERICAN ECONOMIC SYSTEM: ECONOMIC GROWTH—This telecast explores what economic growth is and how it can be measured and increased.**

UNIT V

12. **FOCUS ON THE CONSUMER MARKET: MARKETS—WHERE THE BUYERS AND SELLERS MEET—This telecast discusses who determines which goods and services a system will produce, how much to produce and for whom.**
13. **FOCUS ON THE CONSUMER MARKET: SUPPLY AND DEMAND—The concepts of supply and demand are investigated as well as the factors that influence them.**
14. **FOCUS ON THE CONSUMER MARKET: THE MARKET AND ITS PROBLEMS—This telecast discusses the problems of surplus and shortage.**

UNIT VI

16. **MANAGING PRODUCTION: JUNIOR ACHIEVEMENT—COMBINING RESOURCES ON A SMALL SCALE—This telecast presents a group of youngsters in a Junior Achievement Company and endeavors to answer these questions: What resources are the inputs of this business? What are the outputs? How is it managed?**
17. **MANAGING PRODUCTION: AUTOMOTIVE INDUSTRY—COMBINING RESOURCES ON A GRAND SCALE—This telecast examines the automobile industry and answers the same questions as in the previous telecast.**
18. **MANAGING PRODUCTION: HOW TO BAKE A CAKE—THE RECIPE OF PRODUCTION—This telecast generalizes the economics of decision-making in an enterprise. How are resources combined? Is there some ideal recipe? What happens when too much of a certain resource is used?**

UNIT VII

19. **MAKING PRODUCING AND TRADING EASIER: MONEY—This telecast concerns itself with money. What is it? How does it help the economy work better? How much money do we need?**
20. **MAKING PRODUCING AND TRADING EASIER: TRANSPORTATION—This telecast introduces the concept of transportation. What kinds do we have? Where does each kind perform better? What common elements are found in each kind to help us analyze the system?**
21. **MAKING PRODUCING AND TRADING EASIER: SAVINGS AND INVESTMENT—This telecast introduces the idea of savings. What happens when people, businesses or governments do not spend all of their income? What is an investment? When are people likely to invest?**
22. **MAKING PRODUCING AND TRADING EASIER: CAPITAL — This telecast shows the importance of investments.**

UNIT VIII

23. **WORKING FOR AND WITH OTHERS: TAXES—This telecast deals with the kinds of taxes there are and with who pays taxes and how they are spent.**
24. **WORKING FOR AND WITH OTHERS: ECONOMIC SECURITY—This telecast concerns itself with the kinds of risks faced in the economic world and how we as individuals and as a society insure ourselves against such risks.**

UNIT IX

25. **WORKING TOGETHER: GOVERNMENT AS A PRODUCER—This telecast concerns itself with how governments use resources to produce some of the things we all accept—flood control, education, highways, etc.**
26. **WORKING TOGETHER: GOVERNMENT AS A RULE MAKER—This telecast introduces the idea of government regulation of big business and big labor.**
27. **WORKING TOGETHER: PROTECTING THE CONSUMER—This telecast shows how governments help us in making wise choices as consumers.**

UNIT X

28. **KEEPING OUR ECONOMY HEALTHY: PART I—This telecast introduces the idea of stability and poses the possibility that wild surges in the economy may be lessened by appropriate government action.**
29. **KEEPING OUR ECONOMY HEALTHY: PART II—This telecast discusses monetary and fiscal policy as it interrelates the actions of the Federal Reserve Board, U.S. Treasury and Congress.**

UNIT XI

30. **PEOPLE, PEOPLE, PEOPLE: BANE OR BLESSING—This telecast poses the problem of population. Is it possible to have too many people and is there a balance between human and other resources?**
31. **TRADING AND SHARING WITH THE WORLD—This telecast looks at the trading relationship between our country and other countries.**
32. **WHERE TO?—THE CITY AND THE FUTURE—This telecast looks at urbanization.**

Produced by MPATI at WFBM-TV, Indianapolis, Indiana

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THE AMERICAN COMMUNITY COLLEGE

16mm

Ten, 30-minute lessons

General

The community college—today's fastest-growing and most innovative segment of American higher education—is the subject of THE AMERICAN COMMUNITY COLLEGE series.

Dean James Zigerell of TV College in Chicago, who hosts each of the programs, says the primary purpose of THE AMERICAN COMMUNITY COLLEGE is to acquaint educators and laymen alike with the goals of an institution that supplies two years of education beyond the high school . . . to students of all ages, interests and abilities.

Dean Zigerell further expresses the hope that the programs will be useful in orienting prospective and beginning community college teachers to the objectives and functions of their institution—objectives and functions that distinguish it from both the secondary school and the university.

Each of the programs features a guest or guests prominent in national or community college affairs. Most of THE AMERICAN COMMUNITY COLLEGE programs are semi-documentary in format, containing still photos and filmed sequences shot on community college campuses throughout the country. Lloyd West, of the TV College Staff, was producer of the series and supervised on-location filming.

THE AMERICAN COMMUNITY COLLEGE series is available from Great Plains National on a rental basis only—and only on kinescope.

The Program Titles, Topics and On-Camera Guests:

1. **THE PLACE OF THE COMMUNITY COLLEGE IN AMERICAN HIGHER EDUCATION**
   Guest of honor on this opening program of the series is Robert Finch, Secretary of Health, Education and Welfare at the time the program was produced. Questioning Secretary Finch on his views of the place of the community college in American education are: Edmund Gleazer Jr., Executive Director, American Association of Junior Colleges; and Peter Negronida, education writer for the Chicago Tribune. **The program is introduced by Congressman Roman Pucinski of Illinois.**

2. **A NEW KIND OF COLLEGE**
   Outlines the remarkable growth of community colleges, particularly in the areas of educational needs not served by four-year colleges. Guest: Dr. Leland Medsker, Director, Center for Research and Development in Higher Education, University of California in Berkeley.

3. **THE STUDENT IN PROFILE**
   Looks at the community college student—his ability, background, aspirations and [illegible]ents. Guests: Dr. Patricia Cross, Director, College and Univ[illegible]rograms . . . and Dr. Dale Tillery, Director, SCOPE Project—b[illegible] the Center for Research and Development in Higher Education, University of California in Berkeley.

4. **FOCUS ON SERVICE TO THE STUDENT**
   Discusses student personnel services that are—and should be—rendered by the community college. Guests: Dr. James Harvey, Vice President of Student Affairs, William Rainey Harper College in Palatine, Illinois; Dr. Virginia Keehan, Coordinator of Planning and Development . . . and Dr. Henry Moughamian, Coordinator of Instructional Services—both City Colleges of Chicago; and Professor Terry O'Banion, Assistant Professor of Higher Education, University of Illinois at Champaign.

5. **PROGRAMS FOR EVERYONE**
   Focuses on a community college curriculum that is leveled to both ability and interest. Guests: Dr. Marvin Feldman, Consultant, Community College Affairs, Department of Health, Education and Welfare, Office of Education; and Oscar Shabat, Chancellor, City Colleges of Chicago.

6. **PROGRAMS FOR THE WORLD OF WORK**
   Studies a curriculum that can meet the needs of a society with increasingly specialized technology and services. Guests: Dr. Ken Skaggs, Coordinator of Service Projects, American Association of Junior Colleges; and Dr. Grant Venn, Associate Commissioner for Adult, Vocational and Library Programs, Department of Health, Education and Welfare, Office of Education.

RENTAL AND PREVIEW FEES — KINESCOPE ONLY — (all prices for Monday-Friday use period and apply to a single lesson only)

- **Direct Projection (No television rights) . . $15**
- **Television Broadcast . . $45**
- **Preview $15**

7. **INNOVATORS WELCOME**
   Examines the community college as the most innovative segment of higher education. Guest: Dr. B. Lamar Johnson, Professor of Higher Education, University of California in Los Angeles.

8. **MAKING THE WALLS FALL**
   Discusses the community college as a community center. Guest: Dr. Ervin Harlacher, President of Brookdale Community College, Lincroft, New Jersey.

9. **EDUCATING THE ADULT**
   Explores the servicing of adult education needs through the community college. Guests: Professor Cyril Houle, Department of Education, University of Chicago; and Dr. T. Stanley Warburton, Chancellor and Superintendent, Los Angeles Community Colleges.

10. **GOVERNING AND SUPPORTING THE COMMUNITY COLLEGE**
    Outlines the patterns of control and support that make a community college run. Guests: Dr. Louis Bender, Assistant Commissioner for Higher Education, Department of Public Instruction, Harrisburg, Pennsylvania; Dr. Edmund Gleazer Jr., Executive Director, American Association of Junior Colleges; and Dr. Louis Riess, President, California Junior College Teachers Association, Pasadena, California.

Produced by Chicago's TV College at WTTW-TV

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16mm

THE BLACK FRONTIER

Four, 59-minute programs
(16mm Color Films)
General

Most history books devote long chapters to describing the years of westward expansion in the United States. But only rarely do these accounts mention or give credit to the hundreds of black people who helped carve civilization out of raw country.

A series financed by a Ford Foundation grant and produced by University of Nebraska Television focuses on several of these black men whose distinguished contributions to settling the Great Plains have largely been overlooked. Great Plains National has been appointed distributor of this series. It will be available only on 16mm color film.

"Few if any film accounts of the old West will approach THE BLACK FRONTIER for authenticity," says executive producer Larry Long. Every event depicted and all dialogue has been recreated as exactly as humanly possible, Long said. Researchers for the series, headed by Arthur C. Cromwell Jr., examined records, diaries, old newspapers and other resources at libraries, museums and historical societies in midwestern and western states.

All information was authenticated by three prominent black historians—Dr. W. Sherman Savage, professor emeritus at Lincoln University in Jefferson City, Mo.; Dr. Lorenzo J. Green, professor of history at Lincoln University; and Dr. George R. Woolfolk, professor and chairman of the department of history at Prairie View (Tex.) A. & M. College.

To insure this authenticity, THE BLACK FRONTIER was filmed almost completely at locations significant in the history of blacks in the west—Fort Davis, Texas; Nicodemus, Kansas; Grand Teton National Park in Wyoming; and in western Nebraska.

Host-Narrator for the series is William Marshall, a veteran actor with numerous stage, film and television credits. He has gained an international reputation for his performance of "Othello" at several Shakespearean festivals, and starred in "Fare Thee Well, Reverend Taylor," a drama from the "On Being Black" public television series.

Former Olympic Decathlon-winner Rafer Johnson is featured in the "Cowherders" program of THE BLACK FRONTIER. He portrays the ex-slave/cattleman Ned Huddleston who was forced to change his name to Isom Dart after becoming a cattle rustler. Johnson has appeared in more than a dozen movies and is seen frequently on television.

Robert Gist appears in "Cowherders" as Major Conklin, a devious Kansas cattle buyer. A talented and versatile actor, Gist has lately been spending most of his time "on the other side of the camera," directing such TV shows as "The Virginian" and "Hawaii Five-O."

In the "Buffalo Soldiers," Virgil Fry brilliantly portrays Col. Benjamin Grierson, organizer of the Tenth U.S. Cavalry. The role of soldier is a familiar one for Fry. He appears as a staff officer in the 20th Century-Fox production, "Patton". Fry was also associated with his longtime friend, Dennis Hopper, in the production of "Easy Rider". Other prominent black actors appearing in THE BLACK FRONTIER are Lincoln Kilpatrick and Ford Clay.

The Tenth Cavalry "Buffalo Soldiers" Inc., a 30-man association of black actors and stuntmen, also appear in THE BLACK FRONTIER. The group received the National Cowboy Hall of Fame Western Heritage Award in 1968 for their performance in a TV episode of "High Chaparral".

The 12 singer-actors of Voices, Inc., help turn back the pages of history to recreate the long journey of the "Exodusters". The ensemble, organized in Newark, N.J., in the early 1960s as a spiritual singing combo, has gone on to present music-drama performances that have won glowing reviews in the national press.

Theme and incidental background music heard in THE BLACK FRONTIER was composed and conducted by David Baker, chairman of the jazz department at Indiana University.

THE BLACK FRONTIER Program resumes:

1. NEW AMERICANS—This premier program previews the entire series as it focuses on the 25-year period from the end of the Civil War to 1891. These were the major years of westward migration, but it took fur traders, adventurers and pioneers such as James Beckwourth and Ed Rose to break the trails beyond the Mississippi. A series of flashbacks trace some early explorations in which black men were participants.

2. COWHERDERS—This program recalls the lonely, monotonous weeks of the annual cattle drives from Texas to shipping points in the north. For approximately 20 years after the Civil War, the cattle drive was the only way to get beef to market, and in that time many of the men associated with the drives became famous . . . and a few infamous. "Cowherders" traces the lives of six of the 8,000 blacks whose lives were linked to the cattle drives—Jim Kelly, Nat Love, Ned Huddleston (alias Isom Dart), Ben Hodges, Bob Lemmons and Bill Pickett.

3. BUFFALO SOLDIERS—This program tells the story of the organization and development of the 9th and 10th U.S. Cavalry Regiments and the contributions these units made to settlement of the West. Subduing hostile Indians was just one of their missions, they also helped keep the peace among settlers and were instrumental as builders. They established Fort Sill, Oklahoma, and served at Fort Bliss in Texas; Fort Riley, Kansas; and Fort Robinson, Nebr., during the early days of those installations. These regiments, which enlisted only black personnel, were noted for their horsemanship and marksmanship and were among the most respected and feared military units on the frontier.

4. EXODUSTERS—When the Civil War was over, many black men realized their bondage had not really been lifted. Thus a westward movement began in the 1870s largely through the influence of Benjamin (Pap) Singleton. He organized thousands of former slaves and began a migration which earned them the epithet "Exodusters". The destination in their search for a new land and a new life was Kansas and one of the many towns ultimately founded was Nicodemus, Kansas. Descendents of families who participated in the Singleton migration still live there and are featured on this program.

PRICING SCHEDULE for THE BLACK FRONTIER

PURCHASE—

Per program (including ETV rights).....$ 480.00

Special price for entire set of four (including ETV rights)..... 1,750.00

RENTAL—

Per program (including ETV rights)..... 84.00
($30 of this fee applicable to purchase if such is accomplished within 180 days)

Per program (without ETV rights)..... 30.00
(entire fee applicable to purchase if such is accomplished within 180 days)

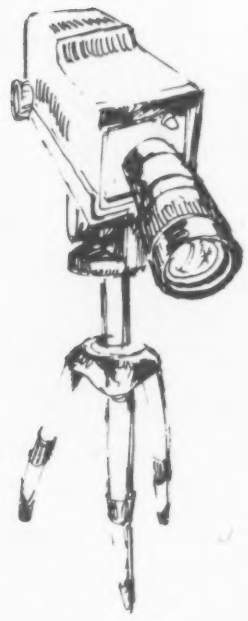
Produced by University of Nebraska Television at KUON-TV, Lincoln

THE FOURTH NETWORK

16mm

Color 16mm Film (20 minutes)

General

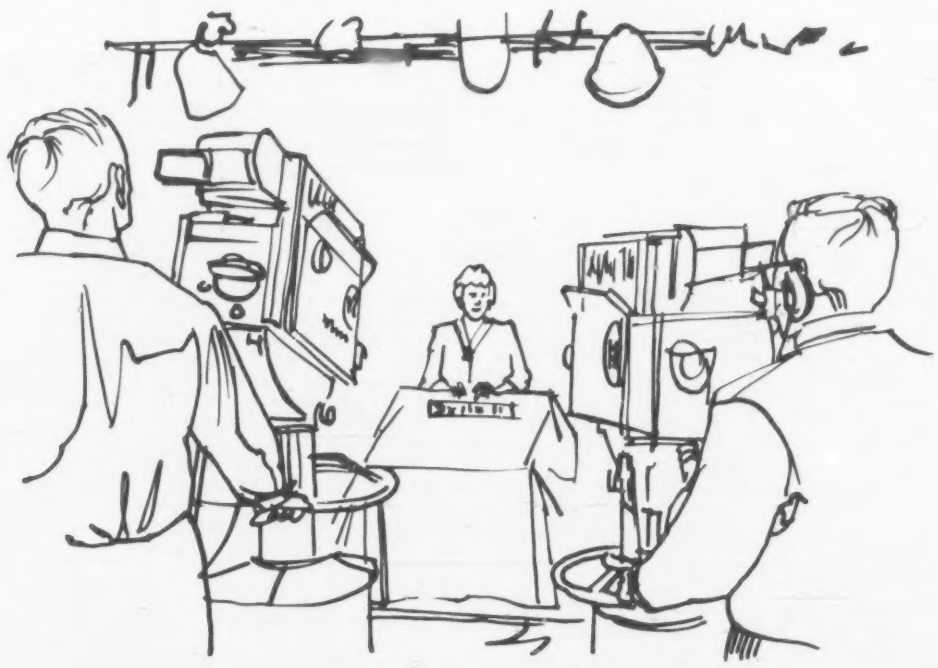


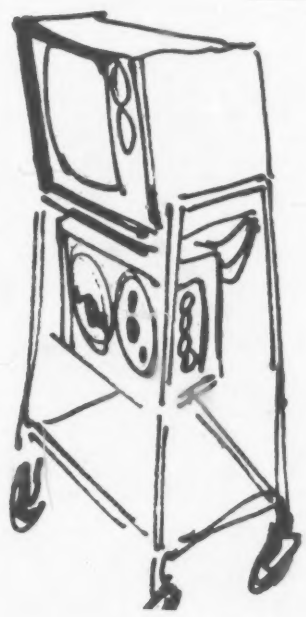
Educational television is developing into a highly usable medium for educators and laymen alike. THE FOURTH NETWORK explores both current practices in ETV and its potential for the future.

This outstanding film shows the entire production sequence of a television lesson, from the development of a study guide through the final taping. The television lesson is used in partnership with the teacher in the classroom.

Many of the advantages of television are also presented. Educational television can be used not only for elementary classrooms, but also at the secondary and college levels. Professional schools such as medicine and dentistry can be aided in the classroom by the use of television.

Educational television can be used during after-school hours in an in-service capacity . . . and by business and industry. Finally, THE FOURTH NETWORK shows ways ETV can be used as a cultural enrichment service to the community at large.





PRICING SCHEDULE

PURCHASE (includes unlimited television rights) $160

RENTAL (one-week period, without TV rights) .....$ 15

PLEASE NOTE: There are no free previewing privileges for this film; however, the rental fee can be applied to purchase of the film if accomplished within 180 days from rental date.

Produced by the Film Production Service of the Virginia State Department of Education in Richmond

16mm

YEARENDERS

History on 16mm Film For General Interest Viewing

Here's pictorial history at its best—newsfilm from the recent past, edited into year-by-year presentations by one of the top news-gathering organizations in the world—United Press International.

Several of these YEARENDERS newsfilm compilations—some in black and white 16mm film, some in color—are now available through Great Plains National. More will be added at a later date. The films range in length from 22 to 25 minutes.

The history recalled in the YEARENDERS:

1962

James Meredith registers at the University of Mississippi . . . Algeria begins a new history under the premiership of Ahmed Ben Bella . . . Pope John calls an ecumenical council to modernize church doctrine . . . Marilyn Monroe and Eleanor Roosevelt die . . . the Thalidomide tragedy . . . one and a half million dollars stolen from a U.S. mail truck . . . John Glenn makes the first American orbital flight followed by Scott Carpenter and two Russian cosmonauts, Andrian Nikolayev and Pavel Popovich . . . Indian troops halt Chinese Communist invasion . . . death at the Berlin Wall . . . Cuban missile crisis. (B&W—24½ MINUTES)

1963

Vietnam revolt and the fall of the Diem regime . . . East and West ban the testing of nuclear weapons in the atmosphere . . . Gordon Cooper travels 600,000 miles in space orbit . . . Russians sent Valentina Tereshkova, the first woman, into space . . . Konrad Adenauer and Harold Macmillan resign as heads of state . . . Lester Pearson becomes Canada's Prime Minister . . . two sets of quintuplets are born . . . the Profumo-Keller scandal . . . American Negroes demand freedom during the 100th anniversary of the emancipation proclamation . . . Pope John dies . . . coups in Latin America . . . the tragedy of the nuclear submarine Thresher . . . one story overshadows all the rest—the assassination of the 35th President of the United States, John Fitzgerald Kennedy, on November 22 in Dallas, Texas. (B&W—24½ MINUTES)

1964

Senator Barry Goldwater wins the Republican nomination for President . . . President Lyndon Johnson wins a landslide election . . . Harold Wilson is elected Prime Minister of England . . . the Beatles visit the United States . . . Civil Rights Act . . . South American unrest.....funerals for General of the Armies Douglas MacArther, former president, Herbert Hoover and Prime Minister Nehru.....the Warren Report.....Khruschev is thrown out of office and Leonid Brezhnev and Aleksei Kosygin replace him.....internal unrest in South Vietnam.....civil war in Cyprus .....Moise Tshombe returns from exile to head Congo government.....Soviets launch a three-man space bus.....Ranger 7 relays pictures of the lunar surface. (B&W—24½ MINUTES)

1966

Increased military action in Vietnam after a New Year truce of 36 days . . . peace marches begin in the U.S. . . . Premier Ky retains power in South Vietnam . . . President Sukarno yields his power in Indonesia . . . successful test of nuclear missile in China . . . Madam Indira Gandhi chosen Prime Minister of India . . . Gemini—the docking of two orbiting space craft . . . the wedding of Luci Baines Johnson and Patrick Nugent . . . a deranged student, Charles Whitman, kills fourteen people from a University of Texas tower . . . civil rights rallies crumble into riots . . . Lurleen Wallace succeeds her husband as governor of Alabama . . . Edward Brooke becomes the first Negro elected to the Senate since Reconstruction . . . Ronald Reagan is governor of California. (B&W—24½ MINUTES)

1967

Opposition rises in the United States against the Vietnam war . . . the six-day Arab-Israeli war . . . violence in Newark and Detroit . . . labor strikes lead to gains for police and teachers . . . three U.S. astronauts killed in the line of duty . . . Lynda Bird Johnson marries Marine Capt. Charles S. Robb . . . Svetlana comes to the United States and publishes her autobiographical book . . . Tshombe kidnapped in Algeria . . . Expo '67 is a success in Canada . . . Che Guevara killed . . . Suharto assumes presidency in Indonesia . . . hurricane Beulah smites Texas. (B&W—24½ MINUTES)

1968

Eugene McCarthy surprises experts and wins New Hampshire primary . . . George Wallace announces his Third Party candidacy . . . Rev. Martin Luther King is felled by an assassin's bullet on April 4 . . . Robert F. Kennedy wins California primary and is slain as he leaves his victory celebration . . . the Tet offensive . . . peace talks begin in Paris . . . Nixon-Agnew alliance sealed in Miami . . . Democratic convention rocked by riots in Chicago before Humphrey wins his party's nomination . . . Nixon is elected president by a narrow margin . . . Russians invade Czechoslovakia . . . student revolution throughout the world . . . civil war in Nigeria . . . Aristotle Onassis weds Jackie Kennedy . . . Apollo 7 orbits the earth for 11 days. (B&W—22½ MINUTES)

1969

Inauguration of Richard M. Nixon . . . Vietnamization of the war . . . the first moratorium against the war . . . My Lai massacre Black Panthers killed in Chicago . . . violence in Northern Ireland . . . children continue to die in secessionist Biafra . . . Arab-Israeli conflict persists . . . Charles de Gaulle resigns the French presidency and is succeeded by George Pompidou . . . Willy Brandt replaces Kurt Kiesinger in West Germany . . . Dwight David Eisenhower dies . . . Ho Chi Minh dies in Hanoi . . . the death of Mary Jo Kopechne . . . Spiro Agnew becomes a household word as he lambasts opponents of the Nixon administration . . . Supreme Court orders integration in some Mississippi school districts . . . introduction of the Boeing 747 . . . Woodstock . . . Neil Armstrong takes one small step for man and one giant leap for mankind . . . Apollo 12 repeats the feat. (COLOR—22½ MINUTES)

1970

Biafra signs a formal surrender . . . West Germans and Russians sign a nonagression pact . . . Paris talks and SALT talks continue . . . 90-day truce halts fighting at Suez but Egypt deplays Soviet missiles along the Canal and Israel boycotts peace talks . . . guerrillas hijack planes . . . Gamal Abdel Nasser dies of a heart attack . . . fighting slows in Vietnam . . . Kent State . . . troops withdraw from Cambodia . . . prayers of the world turn to three astronauts in Apollo 13 . . . economic problems plague the U.S. . . . Chicago Seven trial . . . Angela Davis is charged in connection with the slaying of a judge . . . mid-term election campaign . . . Edward Heath elected Prime Minister of England . . . kidnappings by Quebec separatists . . . Charles de Gaulle is dead . . . Peruvian earthquake . . . East Pakistan tidal wave . . . Earth Day . . . Women's Liberation. (COLOR—24½ MINUTES)

Great Plains National holds distribution rights for the YEARENDERS in the United States and Canada. The use through lease or purchase of these films is restricted to non-theatrical exhibition and/or non-commercial or educational telecast (in cases where such television rights have been secured) in the United States and Canada.

PER PROGRAM PRICING FOR THE 'YEARENDERS'

Black and White (purchase, no TV rights)	$110
Black and White (rental, no TV rights)	$ 15
Color (purchase, no TV rights)	$176
Color (rental, no TV rights)	$ 15

Note: Color and black and white preview films are available. Please contact Great Plains National for information on television rights.

Produced by UPITN Productions . . . a subsidiary of United Press International and Independent Television News Ltd.

THE AMERICAN SYSTEM

20- to 25-minute programs
Secondary

THE AMERICAN SYSTEM series was developed to provide further understanding of constitutionalism, the federal system and the organization and operation of government on the national level. Emphasis is not placed on the operation of many agencies and bureaus of the government except as they relate to each other in a given issue, such as the departmental involvement in the environmental problem of pollution.

Imperialism and world power are familiar and perhaps essential aspects of modern nationalism. Some nations may be said to be born to power; others achieve power, or try to. Of the United States alone can it truly be said that power has been thrust upon her and, in the case of the United States alone among major nations, the problem of power has been not to circumscribe it, but to enlarge it, to implement it and to make it responsible to the people whose power it is.

Since much is required of both student and teacher in a limited time, THE AMERICAN SYSTEM is designed to encourage the development of more understanding of the ideas and the processes of our system of government. Certain basic ideas are developed by this study:

1. **To provide maximum safeguards for individual rights, a system of government was established which incorporated the ideas of the division of political power among levels of government and the separation of power within the levels of government.**
2. **Popular sovereignty is a basic principle of the American system and political parties have developed to provide the basis for translating the wishes of the electorate into government policy.**
3. **The function of the Congress is to enact legislation on the basis of powers specifically granted to it by the Constitution. The interpretation of these powers has produced much legislation and there is a difference of opinion as to whether or not some of it represents a proper extension of federal power.**
4. **The President, as leader of his party, leader of the nation and executive officer of the United States government, exercises broad powers and responsibilities in foreign and domestic affairs.**
5. **A major function of the federal courts is to provide guaranteed procedural protection in civil and criminal cases which arise under federal law.**
6. **The doctrine of judicial review has enabled the Supreme Court to interpret the Constitution of the United States and to decide whether or not federal laws, state constitutions and state laws are in keeping with the United States Constitution.**

Finally, the knowledge of government is a matter of great importance. For, as important as it is to understand the nature and causes of the American Revolution, it is even more important to learn what has become of the nation since its birth . . . and what it has achieved. THE AMERICAN SYSTEM explores these concepts with the student and the classroom teacher.

Program titles and synopses:

1. **THE CONSTITUTION—begins with the study of the federal level of government through the establishment of the federal constitution. Rather than reviewing the document article by article, this program gives an insight into the structure and purpose of the Constitution through a dramatization of the writings of Washington and Jefferson as they relate to the establishment and maintenance of the Constitution. (21:44)**
2. **THE U.S. SENATOR—discusses, through a series of interviews, what a senator is, what he does, and the challenges he faces as he represents the people of the nation at large and the people of his state in particular. (20:00)**
3. **THE EXECUTIVE BRANCH OF GOVERNMENT—deals with the President, his staff and White House duties. National and international issues as they face the nation's chief executive are presented along with the decisions the President has made. (20:59)**
4. **THE AMBASSADOR—deals with both the American ambassador and the foreign ambassador. The method of appointing an ambassador is reviewed. (24:48)**
5. **THE FEDERAL COURTS—outlines the functions of a Federal Court. The program charts the court systems of this nation and their relationship with the Federal Court. To illustrate the legal system and structure of the Federal Court, an outline of a federal case is presented. (24:46)**
6. **THE SUPREME COURT—views the Supreme Court from its beginning to today. The program highlights many of the major decisions rendered by the Court that have had an effect on this nation's development. (20:14)**
7. **A POLICEMAN IS MANY THINGS—presents the working structure of a police bureau, showing how the various departments interrelate. It traces the routine of an average police officer on his patrol, discusses him as a person and as a citizen of the community and shows the good and bad points of his job. (24:30)**
8. **COMMUNISM VERSUS DEMOCRACY—looks at the divided world of communism and democracy. Through a narrative playlet, the program presents a vivid comparison of the two systems of government and a documented presentation of democracy in action. (20:37)**
9. **STATE OF THE NATION—looks at the state of the nation today and projects what might lie ahead. State and federal leaders air their views on the conditions in the nation today. (20:11)**

Television teacher Bruce Miller brings to this series his experiences as a news reporter. A journalist for over 14 years and former news director for a commercial television station, Mr. Miller is able to present the series with full authority, for he knows many of today's public officials on a personal and professional basis. Mr. Miller is well-versed in national affairs.

Sample previews of typical pre-selected lessons from THE AMERICAN SYSTEM are available on quadruplex video tape. A sample copy of the teacher's guide which accompanies the series may also be obtained for evaluation.

Produced by Central Virginia ETV Corp., Richmond Va., at WCVE-TV

16mm

CAREER GUIDANCE

Nine, 20-minute programs

Secondary Guidance and Counseling

A sound vocational guidance program which helps all students see the relevance of their educational program and themselves to the world of work is a clear responsibility shared jointly by the school system and the business/industry community.

For this reason, the Denver Public Schools, in seeking ways to strengthen its career counseling and guidance resources, produced the CAREER GUIDANCE films—a series designed to bring out the dignity and worth of all kinds of occupations . . . and to stimulate youth to think about a career.

Teacher-host for this color film series is John Rugg. The films assist students by providing four essential components for a sound career development counseling program:

—showing insights into all aspects of the world of work;

—helping the student to develop a clear understanding of his personal potential;

—assessing the potential of the world of work and relating this to the student's personal potential;

—helping each viewer to develop plans for his future which are grounded in the dual realities of self and work potentials.

Because it is impossible for young persons to visit a large number of businesses and industries during the time they are in school and formulating their plans for careers, CAREER GUIDANCE provides a necessary supplemental resource for vocation guidance activities. It follows that if students are well-informed about the world of work, they are likely to make career plans which are satisfying to both themselves and society.

These well-planned films can provide a realistic and meaningful overview of many job fields. One of the primary benefits forthcoming from viewing this series will be to assist students in solving one of their most pressing problems: entering into meaningful and satisfying employment.

CAREER GUIDANCE can also assist employers in helping to recruit young persons into areas where there are acute shortages of qualified employees.

Film previews of this series are available from Great Plains National on a "no cost, no obligation" basis.

The programs of CAREER GUIDANCE may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $160

RENTAL (one-week period, without TV rights) .....$ 15

Please contact Great Plains National for quotations on television use of the programs. NOTE: Any or all of the CAREER GUIDANCE programs may be previewed without cost or obligation.

The CAREER GUIDANCE program summaries:

M359—CHALLENGE IN BANKING—A training officer in a large bank plays host in this film which shows many of the career opportunities available in the world of banking. The viewer actually becomes part of the orientation activities for a number of new employees. Cash processing, the training of tellers and vault personnel, transactions involved with handling and trading securities, the computer room with its sorters, tape drives and discs, the heart of the bank . . . check processing, the supply room, installment loans . . . all are shown in action. Emphasis is upon career entrance opportunities not requiring college work. A majority of the 250 different job classifications within the bank begins with training right on the job.

M-360—C.O.E.—This film is designed to acquaint secondary school students with the full meaning of C.O.E.—Cooperative Occupational Education. C.O.E. offers juniors and seniors a chance to work part-time in some area of the business world while completing graduation requirements. Learning and working in the six major divisions of C.O.E.—Office Education . . . Distributive Education . . . Home Economics Occupations . . . Industrial Cooperative Education . . . Health Occupations . . . Agricultural Education—Students investigate first-hand the skills, knowledge and attitudes necessary to work situations. C.O.E. club activity at both the local and state levels is also shown.

M-361—DIALING OPPORTUNITY—Behind every dialed call are hundreds of jobs that have become satisfying careers for thousands of men and women in a telephone system. Many of these jobs require only a high school education. From the central operator to the installer-repairman . . . from key punch machines to electronic switching equipment, the viewer will see a variety of opportunity for interesting work in this important area of communications. The film also traces what actually happens when a new telephone is ordered . . . bringing into action a multitude of telephone personnel.

M-362—HOSPITAL PARTNERSHIPS—Teacher/host John Rugg accompanies the viewer on a tour of a large city hospital to inspect 146 different kinds of jobs available in this particular medical center. Emphasizing the type of work not requiring a college degree, young people visualize opportunities as practical nurses, laboratory assistants, inhalation therapists, EKG technicians. They will hear of requirements necessary to enter areas such as radiology, central supply, accounting, engineering and food services. By the end of the program, it is hoped the viewer will come to realize the importance of hospital partnerships . . . of young men and women working together to serve the needs of others in need.

M-363—THE MANUFACTURING TEAM—Industry requires a multitude of men and women working together to produce the hundreds of thousands of products that consumers use everyday. This teamwork is viewed in action at a large rubber company where tires, belts and hose are seen manufactured by workers in a variety of job classifications. Banbury operators, fire and belt builders, skivers, warehouse ordermen, vulcanizers . . . are just a few of the many production-line jobs visualized. Important areas of laboratory testing, research and development, storage and distribution are all included in this film. For the young person not familiar with an industrial complex, he will be surprised at the network of opportunity available to him with only a high school education.

M-364—MODERN INNKEEPERS—Innkeeping today is big business. Its work world is filled with a kind of glamour and excitement not found in most other industries. Through illustrative filming, viewers are introduced to the many interesting facets of hotel-motel employment. Starting at the "front of the house," job opportunities at the front desk, in sales, catering, accounting and management are visualized and described. In the "back of the house," such areas as food preparation, housekeeping, engineering, and laundry are presented as additional possibilities for interesting and satisfying work. Even openings in the expanding field of resort hotels are included to satisfy the many young people wanting to work in an atmosphere of summer and winter fun.

M-365—PATHWAY TO CRAFTSMANSHIP—Apprenticeship training within the building trades is the subject of this informative program. Filmed entirely "on-location," the film takes the viewer to many construction sites to see journeymen and apprentices at work. Carpentry, brick-laying, cement finishing, roofing, tile setting, electrical wiring, pipefitting and plumbing are examples of work shown and described. Operating engineers are seen handling such heavy equipment as scrapers, dozers, backhoes and cranes. Apprentices in sheet metal shops demonstrate the use of a variety of machines in cutting, shaping and fabricating duct work. Basic qualifications to enter the apprenticeship program are reviewed carefully, along with the advantages and opportunities within the building trades themselves.

M-366—PROFESSIONAL SELLING—The aim of this program is to help stimulate the thinking of high school students toward possible careers in sales and marketing. Surveying to some extent a variety of actual selling situations, this film acquaints young people with what men and women in professional selling believe about their jobs and the kind of opportunity available for youth. Representative career areas include real estate, insurance and automotive sales. Emphasis is also placed on opportunities for women in such areas as convention sales for hotels, the airlines, and direct sales to the home. Who makes a good salesman? What are the requirements to enter selling? How do you get started? These and other important questions are answered in this program.

M-367—THINK FOOD—The distribution of food is the largest retail industry in our nation, employing over two-million men and women. And the demand for personnel keeps growing. The cameras help the viewer to "go after" a multitude of job categories that help serve the public in supermarkets everywhere—young men trained as meatcutters . . . the responsibilities of grocery clerks in "keeping up aisles" and ordering by computer . . . women in bakeries, at checkstands and in accounting functions . . . the flow of goods from buyer and wholesaler to the warehouse and store . . . training programs and the responsibility of management. With the chance to be hired right out of high school and to be trained on the job, the food industry represents one of the best opportunities anywhere for young people to work into satisfying, well-paying careers.

TV HIGH SCHOOL

Sixty, 30-minute lessons—for Adults (Covering the subject matter areas of: English, Mathematics, Social Studies, Science and Literature)

An estimated 53-million adults (ages 25-65) and seven-million young adults (ages 18-25) in the United States have never completed high school. Though the average high school graduate receives $75,000 more in lifetime earnings than the non-graduate, many people, because of lack of time or lack of opportunity, cannot enroll in evening or week end educational courses. Furthermore, most adults feel uncomfortable in a school.

To meet such a need, this unique course has been developed to help viewers meet the high school equivalency requirements. All states provide for the use of the General Educational Development (G.E.D.) tests to measure achievement as a basis for issuance of certificates to adults. The policies vary among the states with regard to minimum test score requirements, eligibility factors such as age and residence, and the procedures for making application, and certain additional requirements. It is well to check the local requirements before considering the use of TV HIGH SCHOOL.

Past experience shows that, in general, about three out of four individuals who follow the classes on TV HIGH SCHOOL and do the accompanying homework will successfully complete the tests. Frequency of the lessons, availability of tutorial assistance, and reading level of the individual are important factors that will influence the individual's chances for successful completion of the course.

The course consists of 60 half-hour lessons of instruction in the content and skills of five required areas—12 lessons in each of these areas: English, grammar, general mathematics, social studies, natural sciences and literature. Each subject is covered by a different teacher, all of whom are professionals in the field of adult education.

The four main objectives of the course are:

—To teach the major concepts basic to an understanding of each of the five subjects;
—To impart the skills involved in effective reading, problem-solving and English usage;
—To acquaint adults with the preparation necessary for G.E.D. examination; and
—To encourage renewed interest in education by reviewing and developing further skills of learning through independent study.

TV HIGH SCHOOL was developed by the Manpower Education Institute of the Foundation on Automation and Employment in New York City.

Specific information on the various textbooks and materials to be used in conjunction with this telecourse—a study kit priced at $13.50—may be obtained by writing: Great Plains National ITV Library, University of Nebraska—West Stadium, Lincoln, Nebraska 68508. Also—see Teacher's Guide Price List in this catalog for additional information.

Quad tapes or a kine of typical lessons from the course—along with an outline of necessary auxiliary materials—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

OUTLINE OF THE COURSE—Subjects, Lesson Numbers & Titles:

NATURAL SCIENCES
1. Man as a Scientist
2. Cells and Their Needs
3. Circulatory and Respiratory Systems
4. Health and Diseases of Man
5. Plant Processes
6. Earth in Space
7. Atmosphere and Weather
8. Heat
9. Matter
10. Energy
11. Electricity
12. Chemistry in Daily Life.

ENGLISH GRAMMAR
1. Use of Dictionary
2. Vocabulary and Spelling
3. Plurals and Capitals
4. Sentences
5-7. Punctuation
8. Verb Uses
9. Pronouns and Modifiers
10-12. Better Style and Usage.

SOCIAL STUDIES
1. Interpreting Social Studies
2. Geography of United States
3. Expansion of United States
4. Revolution and Independence
5. National Government
6. State and Local Governments
7. Growth of U.S. Economic Power
8. U.S. as World Power to 1940
9. U.S. as World Power since 1940
10-11. U.S. Social Concerns
12. The United States Citizen.

LITERATUURE
1. What is Literature?
2. Forms in Literature
3. Literal and Figurative Language
4. Major Themes in Literature
5. Interpretation of Character in Stories
6. Interpretation of Character in Drama
7. Perceiving Mood in Literature
8. Author's Style—Determining Tone
9. Author's Style—Techniques
10. Interpretation of Poetry
11. Interpretation of Drama
12. Evaluating Literary Criticism

GENERAL MATHEMATICS
1. Our System of Numeration
2. Operations with Whole Numbers
3. Operations with Fractions
4. Operations with Decimals
5. Ratio and Proportion
6. Percentage
7. Uses of Percentages—Business and Social
8. Interpretation of Graphs
9. Measurement
10-11. Measurement and Geometry
12. Beginning Algebra.

Because of the tremendous economic value to students and the resulting impact on a community that provides this educational opportunity to its members, a complete, coordinated effort of all agencies concerned with the welfare of the citizens must be secured. Civic clubs, service groups, philanthropic organizations, business and industry councils, labor groups, governmental welfare organizations, educational agencies—in fact, every phase of community life—must be vitally involved if maximum value is to be derived from this course.

Locations contemplating use of this course should plan well in advance in order to secure the promotional and financial support necessary to assure the optimum effectiveness of such an educational opportunity. Commercial television operations, as well as ETV stations, can carry this course. Financial underwriting is also permissible.

Produced by Manpower Education Institute of the American Foundation on Automation and Employment in New York City

128
851

AMERICAN HISTORY I

Twenty-four, 30-minute lessons

This series is designed to cover American history from the time of discovery through the Civil War. The period of exploration is surveyed only . . . while the years from the Revolution to the Civil War are covered in depth.

The programs of AMERICAN HISTORY I interrelate social, political and economic history and include some of the latest historical research on the role of minorities in the United States. The series is enhanced by the use of some six to seven hundred visuals, many taken from original sources and from museums and historical societies throughout the United States.

Preview materials for AMERICAN HISTORY I are available from Great Plains National. Contact GPN for full particulars. (NOTE: Great Plains National will also be distributing the second level of this course—AMERICAN HISTORY II. Watch for an announcement in 1972).

TV TEACHER JAMES FLEET

1. AGE OF DISCOVERY—This lesson covers the arrival of Columbus in the New World and then takes a look at the Indian cultures and their accomplishments prior to 1492.

2. SPANISH COLONIES—The society of Europe immediately prior to the Age of Discovery is examined and compared with the great changes which took place around 1500. The Spanish in the New World are viewed from the stand point of their contributions to western civilization.

3. ENGLISH COLONIES—Beginning with a review of the Spanish explorers and contributions the lesson moves on to cover the reasons for settlement of the English colonies. The idea is stressed that while colonists came for diverse reasons there were certain unifying factors.

4. LIFE IN THE ENGLISH COLONIES—Putting the emphasis on social history the New England, Middle and Southern colonies are compared on such facets as way of life, education, and religion.

5. FRENCH AND INDIAN WARS—A brief analysis is given of the opinions of historians concerning the Puritans. This is followed by a look at the conflict between the English and the French in America.

6. PRELUDE TO REVOLUTION—This lesson combines a discussion of the historical theories concerning the causes of the American Revolution with some of the specific factors which led to rebellion. Pontiac's rebellion and the Stamp Act are covered.

7. BEGINNING OF THE REVOLUTION—While the revolution started at Lexington it was caused by a series of events discussed in this lesson. The drift toward war is shown by covering the Boston Massacre, the Boston Tea Party, and the reaction over retaliatory British measures.

8. THE REVOLUTION—An attempt is made to leave the student with a general feeling for the Revolutionary War. The meaning of the Declaration of Independence, the suffering at Valley Forge, and George Washington as a war leader are the main points.

9. ARTICLES OF CONFEDERATION—Winning a war is only one phase of a revolution. Covered here are the problems of a peace treaty and the establishment of a new government. Included is a look at the most notable successes and failures of the Confederation government.

10. THE CONSTITUTION—Keeping in mind specific failures of the Articles of Confederation the Constitution is viewed as essentially solving these problems. The division among the states is shown by the various compromises and the fear of a strong government by the principles of "separation of powers" and "checks and balances."

11. THE NEW GOVERNMENT—In a Mount Vernon setting, Washington's administrations are covered. Major topics are Hamilton's financial plans, the western Indian problem, and America's neutrality during the French Revolution.

12. JOHN ADAMS AND FOREIGN PROBLEMS—The program deals with cold but capable John Adams and focuses on his role in the undeclared war with France. The basic differences between the Federalist and Republican parties are illustrated.

13. AMERICA IN 1800—Presented here is a social picture of the United States in 1800. This covers population, major cities, education, medicine and religion. The last part of the program looks at the diverse interests of Thomas Jefferson.

14. JEFFERSON AND THE LOUISIANA PURCHASE—The compromise which often must be made when an idealist confronts reality is illustrated by looking at Jefferson's purchase of Louisiana. One segment includes quotes from Lewis' and Clark's journals illustrated by pictures of their route.

15. WAR OF 1812—The rights of a neutral nation, impressment, and the failure of economic pressures to avoid the war are weighed against the activities of the Western Hawks who desired to expand. The war, itself, is covered only briefly. A reproduction of a ship's cabin provides a setting.

16. ANDREW JACKSON—This program, set at the Hermitage, examines the sectional feelings in the United States at the time of the election of 1824. It then goes on to review the career of Jackson and to show him as a man of many contrasts. His willingness to be a strong executive is shown by his actions over the nullification crisis.

17. INDUSTRIALIZATION IS THE NORTH—Starting with a review of the Age of Jackson, the program moves on to cover the commercial revival in the early 1800's with the development of clipper ships and new markets. The last half of the lesson deals with the beginnings of the industrial revolution.

18. DEVELOPMENT OF TRANSPORTATION—The changes in transportation by road, steamboat, canal, and railroad are surveyed. The program includes music, film and unusual slides illustrating these changes.

19. THE SOUTH—After opening with music and slides to depict the "stereotype" version of the ante-bellum South, a contrast is drawn with the institution of slavery. The problem of finding reliable information on slavery and the effect of this problem on historiography of the period is discussed.

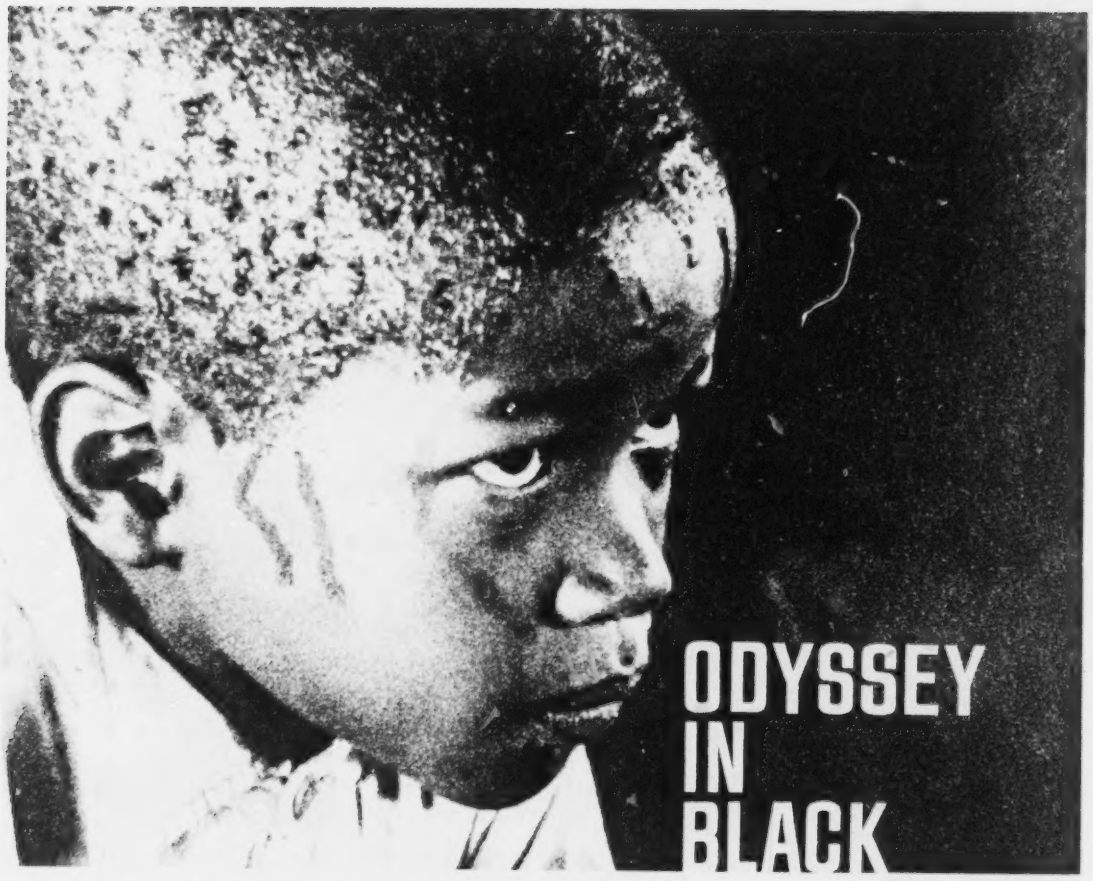
20. REFORM MOVEMENTS—The desire for reform is viewed as being a continuing thread in American history from the Puritans to the present. Specific reforms in the area of education, care for the insane, women's rights and abolition are discussed. The program covers the work of Frederick Douglass and Harriet Tubman.

21. MANIFEST DESTINY—The first of two programs dealing with the early West, the lesson starts with a discussion of the Turner frontier theory. Events covered include the War between Texas and Mexico and the Mexican War.

22. GOLD RUSH—The Mexican Cession and the present day conflicts over land claims introduce this lesson. After mentioning the Mormons, the program covers the California gold rush and the questions raised as to the expansion of slavery into the new territory.

23. PRELUDE TO CONFLICT—Looking at the 10 years prior to the outbreak of the Civil War a series of events are viewed as collectively leading to an "irrepressible conflict." The events are Uncle Tom's Cabin, Kansas-Nebraska Act, Creation of the Republican Party, Dred Scott Case, the election of Lincoln.

24. CIVIL WAR—No attempt is made to "fight" the Civil War. Rather the life of Lincoln is reviewed and he is discussed as a war time leader. The last part of the program consists of readings from Civil War letters, illustrated by authentic pictures of the events.



Fourteen, 30-minute lessons

Secondary

Lesson Titles and Annotations:

1. **AFRICAN ORIGINS**—Early Africa and accomplishments of the inhabitants . . . the Nile Valley civilization and the Sudanese Kingdoms . . . causes and effects of the slave trade . . . the Black's situation in the New World and the effect on his personality.
2. **SLAVERY**—Legal and psychological methods which perpetuated the slave system . . . slaves in rural and urban areas . . . effects of slavery on the black personality of today.
3. **THE YEARS OF CRISIS**—Contributions made by Blacks in early America . . . the abolitionist movement and the Underground Railroad . . . Jim Crow legislation . . . the Black colonization movement.
4. **THE COMING OF WAR**—Slavery as a cause of the Civil War . . . the effects of Lincoln's election on the advent of the Civil War . . . the Civil War and its effect on expanding the role of the Black man.
5. **THE BLACK'S ROLE IN THE CIVIL WAR**—The subtle ways in which slaves voiced their discontent . . . the efforts of the American Colonization Society . . . the gradual progression of Northern policy toward slaves . . . the effects of the Emancipation Proclamation.
6. **THE AFTERMATH OF WAR**—Black morale at the close of the war . . . conditions preventing reconciliation between North and South . . . problems of ex-slaves as they tried to make a living.
7. **DECADES OF DISAPPOINTMENT**—Accomplishments of the Freedmen's Bureau . . . laws proposing to end discrimination and to enfranchise Black citizens . . . contributions made by Blacks to the Reconstruction governments . . . Ku Klux Klan.
8. **THE POST-RECONSTRUCTION ERA**—Barriers confronting the Black in his growing fight for equal rights and justice . . . the development of segregation . . . public education . . . the lives of Booker T. Washington and W. E. B. DuBois.
9. **WORLD WAR I**—the influence of the Wilson administration on the Black situation . . . the role of Blacks in the war . . . causes and effects of military discrimination . . . the service record of Blacks in France . . . postwar conditions and their psychological effects on the nation's racial climate.
10. **HARLEM RENAISSANCE**—the rise of social reform and the new literary movement following the war . . . opposing Renaissance factions led by W. E. B. DuBois and James Weldon Johnson . . . the writing of the period and changes in theater, music and art . . . Black Nationalism and Marcus Garvey.
11. **DEPRESSION AND THE NEW DEAL**—New political aspirations of the Blacks . . . Federal projects and acts affecting the Blacks . . . union policy during this era . . . actions of Black leaders in their attempts to secure equality for the masses.
12. **THE WAR YEARS AND BEYOND**—The strategy for breaking down military discrimination . . . the Black service record of World War II . . . the United Nations and its impact on Black America . . . the administration of Harry Truman with regard to civil rights.
13. **THE EDUCATION ISSUE**—Development of the public educational system as it progressed from total segregation to partial integration . . . the Supreme Court decisions with regard to segregation . . . a detailed discussion of the Little Rock crisis as it represented feelings of the time.
14. **THE BLACK REVOLUTION**—The underlying causes of this revolution . . . the policy of passive resistance and its results . . . the influence of Martin Luther King and the SCLC . . . enumeration of the various civil rights organizations and their policies . . . the future of America with regard to racial problems.

This interesting and extremely well-produced series (on monochrome video tape only) takes the viewer from the African origins of the Black race . . . through the American Civil War . . . to today's Black revolution.

The "motion stills" technique is effectively and extensively used throughout ODYSSEY IN BLACK. This technique has been seen by the TV viewing public during the past few years—mostly in historical documentary presentations. The camera roves in great detail over a succession of still photos. This roving and cutting to other still photos produces definite motion.

Attesting to the fact of production excellence, the series, in April 1971, was voted a coveted Broadcast Media Award from San Francisco State College. BMA judges called the election of ODYSSEY IN BLACK a "well-deserved honor (for) a notable documentary."

Sample previews of typical pre-selected lessons from ODYSSEY IN BLACK are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

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Produced by KLVX in Las Vegas, Nevada

APPROACHING POETRY

Fifteen, 20-minute lessons

Secondary

The study of poetry is an area of educational experience which may sometimes present special problems. Trying to understand the highly personalized impressions conveyed by the poet is oftentimes difficult. The series described on this page is designed to assist the classroom teacher in this area.

APPROACHING POETRY features a balanced approach to the subject by taking into account the variety of ways one can approach and thus appreciate the poet's art. The television teacher is noted poet Bruce Cutler, professor of English at Wichita State (Kansas) University.

The fifteen lessons of APPROACHING POETRY are divided into five units of study. The first unit (Lessons 1 and 2) is designed to formulate a context of the appreciation of poetry as an art—that is: how do we recognize the experience or process we identify with the word "poetry" . . . and how can we begin to describe its significance?

Unit Two (Lessons 3 through 7) deals with the development of those skills in reading and careful thinking that allow us to identify the techniques or "tools" of the poet's craft. The third unit (Lessons 8 through 11) assembles the material previously discussed into a view of poems as unified works of art and attempts to answer the question: "What makes a poem memorable?" Unit Four (Lessons 12 and 13) is devoted to a discussion of the elements of textual and biographical study. The fifth unit (Lessons 14 and 15) takes up aspects of modern psychological and mythological studies of poetry.

To achieve a balanced approach throughout the five units, APPROACHING POETRY utilizes techniques of both the "New Criticism" as well as those of traditional historical analysis, stressing always the existence of these several approaches and the merits of each.

Available as a part of the series is a 30-minute, in-service introductory program for classroom teachers. Though use of this in-service program is optional, Great Plains recommends is as an extremely helpful teacher-training experience. Pulitzer Prize-winning poet Gwendolyn Brooks appears as an on-camera guest during the in-service lesson and also in Lesson 11 of the regular series.

In an introductory word to the classroom teacher, appearing in the teacher's guide which accompanies APPROACHING POETRY, the television teacher and producers note: ". . . We share your desire to open students' minds and hearts to this great area of human values, and to present them with convincing evidence for coming to regard poetry as a unique means of artistic expression."

TV TEACHER BRUCE CUTLER confers with GWENDOLYN BROOKS, prize-winning poet who appears as an on-camera guest in the **APPROACHING POETRY** series. Teacher Cutler, professor of English at Wichita State (Kansas) University, has had more than 100 essays, reviews, poems and stories published in journals and periodicals in the United States, Canada, India and Chile. His book publications include: *The Year of the Green Wave, A West Wind Rises, Sun City,* and *A Voyage to America*—all by the University of Nebraska Press. Professor Cutler has been a Fulbright Lecturer in South America and Spain and studied under a Fulbright grant in Italy.

OUTLINE OF THE COURSE: Lesson numbers, titles and annotations:

1. WHAT CAN A POEM BE?—Basic to any understanding of a poem is the ability to read carefully and critically and to think in an orderly manner. Modern advertising is an area where the materials and techniques of poetry are used.

2. THE VOICES OF A POEM—To what extent is poetry a performed art? What kinds of emotions and occasions have come to be identified with poetry?

3. FIGURATIVE LANGUAGE—Central to the craft of the poet is his ability to compare—directly or indirectly—certain persons, places, things, actions or qualities which are not usually associated with each other.

4. WORDS IN MOTION—The poet must achieve his ends with words alone. A sound is not only an element of a word but a meaning in itself. Discussed are: diction, connotative elements in language and onomatopoeia.

5. WORDS IN A LINE—The quality and tone of each individual word in a poem is amplified by its position among other words in units for the eye to scan and then for the voice to perform. We estimate the overall quality of the relationship of the words in a line of poetry with the overall "rhythm" and identify the particularity of its movement with the term "meter."

6. IMAGERY—In this lesson is discussed how the world's real and tangible things are imparted to the reader of poetry through an appeal to one of his senses.

7. THE MATTER OF RHYME—A review of how rhyme came to be established in English poetry. Rhyme can be achieved in many ways—end-rhyme, internal rhyme, alliteration, assonance, consonance.

8. THE WHOLE POEM: THE BALLAD—The poem as a story-song . . . however, the poem sung is not always the same as the poem read. The literary ballad is defined.

9. THE WHOLE POEM: "THE RIME OF THE ANCIENT MARINER"—The poem under discussion, in addition to being a literary ballad, is also a dramatic poem, a monologue and a well-ordered piece of symbolism.

10. THE WHOLE POEM: A FIELD OF VISION—A look at how the private experiences of poets are turned into something public and comprehensible.

11. THE WHOLE POEM: CHANNEL TO ACTION—A continuation of the discussion on the public functions of poetry by examination of the traditional role poetry has played in pointing out social problems calling for solutions. Pulitzer Prize-winning poet Gwendolyn Brooks is an on-camera guest.

12. THE BIOGRAPHY OF A POEM—Poets make changes in their poems and sometimes publish several different versions of a poem during a lifetime. The reader should understand why the poet makes these changes and revisions.

13. THE BIOGRAPHY OF THE POET—As a poem has a history, so has a poet. He can be influenced directly by forces in his environment . . . or he can be influenced by the effect of other cultures and literatures.

14. THE INNER EYE—Just as a poem is formed by influences from without, so is it also formed by influences that issue from deep within man's essential nature. Poetry has traditionally been identified with the deepest insights into man's soul and his psychological makeup.

15. TO THE NEXT DIMENSION—Just as we need the vision of both eyes to give depth to what we see, so we need the insight of a poet's view of his inner experience, as well as his outer world, to come to view "man in his mythic dimension." Limited as he is by his biological and psychological mechanisms, man can still be seen to prevail over the forces that surround him.

Produced by Educational Broadcasting Corporation at WNDT-TV in New York City

ENGLISH COMPOSITION

Fifteen, 30-minute lessons
Grades 7, 8 or 9

The teacher's guide to this writing telecourse notes that this series is actually an experience in team teaching. The television teacher makes the teaching plans and gives the presentation; the classroom teacher conducts the workshop growing out of the lesson.

The guide says: "Only when both teachers do their work intelligently—with both prethought and afterthought, with aggressiveness and persistence, with creativity and planned method—will team teaching reach its full power."

The course is divided into five lessons on description, three on narration and seven on exposition. Each lesson gives the purposes, pre-telecast activities, telecast synopsis, suggested post-telecast activities and a brief synopsis of the next television lesson.

The lessons on description deal with the development of sense impressions and the concept of mood—elements basic to good writing. The narration section outlines the purpose of a good narrative and the necessary introduction of an element of suspense in writing. The lessons on exposition offer training in writing with clarity, detail, logical order and proper transition.

The lesson numbers and titles for ENGLISH COMPOSITION:

DESCRIPTION

1. **CREATING MENTAL PICTURES:** identifies several kinds of sight impressions—color, shape, size, light and dark, motion . . . shows the difference between seeing and observing.
2. **USE OF MOTION (VERBS) TO CREATE IMPRESSIONS:** emphasizes the importance of motion in creating [illegible] defined mental images.
3. **WORD SELECTION TO IDENTIFY SENSORY IMPRESSIONS:** gives practice in selecting words that best convey sensory impressions.
4. **SENTENCE STRUCTURE:** demonstrates methods to achieve more interesting and artistic sentences . . . calls attention to eliminating errors in sentence structure.
5. **MOOD IN DESCRIPTION:** develops the concept of mood.

NARRATION

6. **DETERMINING PURPOSE. METHODS OF OPENING:** introduces concept of narration . . . examines three methods of creating a suspense-building beginning.
7. **STEP METHOD IN PLANNING DEVELOPMENT:** teaches techniques of going step by step from a suspenseful beginning to a satisfactory conclusion.
8. **DESCRIPTION, DIALOGUE, ACTION IN NARRATION:** demonstrates methods of bringing the story outline "to life".

EXPOSITION

9. **TOPIC SENTENCE:** introduces expository writing . . . shows the value of the topic sentence.
10. **DETAILS: PERTINENT AND CONCRETE:** establishes the importance of related specific details in paragraph development.
11. **DETAILS: SUFFICIENT:** illustrates the necessity of sufficient details in holding reader interest.
12. **COMPLETENESS:** develops the further concept of paragraph excellence: a feeling of completeness.
13. **PARAGRAPH REVIEW—ORDER OF DETAILS:** emphasizes the importance of arranging supportive details in the most effective order.
14. **SENTENCE CLARITY—TRANSITION:** introduces the value of clear transitions as a means of achieving effective writing.
15. **REVIEW OF SKILLS IN RELATION TO TYPES OF READERS:** demonstrates how a writer must adjust his style of writing to suit his reader.

TV TEACHER BETTY LESTER—Mrs. Lester is a seventh grade English teacher and chairman of the department of English at Hartman Junior High School in Houston, Texas. In addition to video-taping the ENGLISH COMPOSITION course in the Spring of 1966, Mrs. Lester assisted in the development of the teacher's guide which accompanies the course. A native of Pennsylvania, Mrs. Lester is a graduate of the University of Wichita (Kansas) and was active in the junior high teaching field in Kansas. She joined the faculty of the Houston Independent School District in 1955. In 1967, ENGLISH COMPOSITION was screened six times a week to seventh grade students in the Houston school district and also to participating school districts in the Gulf Coast area served by Gulf Region Educational Television Affiliates.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Gulf Region Educational Television Affiliates, Houston, Tex., at KUHT-TV

FROM FRANKLIN TO FROST

Sixty-four, 30-minute lessons

Secondary

This series is a survey of American literature. Only major works by major authors have been selected for presentation. This approach was chosen in order that the student be exposed, in the short time of this series, to some of the best works of literature in American heritage.

The content is arranged in roughly chronological order since that seems to be the most natural method for study. Emphasis in FROM FRANKLIN TO FROST is intended to be critical—to try, that is, to get inside each work and discover as much as reasonably possible of its form and its content.

The student will have some problems with these telecasts. At first they may seem to him to be pitched rather high. They will make him reach and this is good for him. The greatest incentive to learning is discovery. To discover meaning where one saw none before, to find pattern emerging from apparent chaos, to find relevance to one's own life works that seemed in no way relevant before. These things produce pleasure, satisfaction, and the desire for more. Most young people like to work if the work pays off, if it gets them somewhere, if it leads to discovery.

It is hoped through this series that each viewer will gain:

KNOWLEDGE—of the parts of each work and the whole, of the works of each author, of the works of all authors.

DISCIPLINE—of mind, of critical or interpretive thinking, the discipline that is signalized by knowing the technical terms of literature and that reveals itself in the ability to use these terms discriminately and wisely.

UNDERSTANDING—of the relations of the parts of works to their wholes, as of an incident in a plot, a metaphor in a poem, an irony in a style, etc., and of the relation of one's life to the works and the works to one's life.

PLEASURE—If the study of literature does not issue in delight, then all is lost.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

Television teacher for FROM FRANKLIN TO FROST is Dr. Arthur M. Eastman. He received a B.A. from Oberlin College and his M.A. and Ph.D. from Yale University. Dr. Eastman has many years of teaching experience at the college level. In addition to teaching composition at all levels, he has taught American literature, masterpieces of literature, 18th century literature, Shakespeare and modern drama. Dr. Eastman has published many articles and is a recipient of the University of Michigan Summer Faculty Research Fellowship; the University of Michigan Award for excellence in teaching; and the John Simon Guggenheim Fellowship.

FROM FRANKLIN TO FROST program titles:

INTRODUCTION
1. A Sampling
2. Selection, Order, Emphasis

BENJAMIN FRANKLIN
3. The Forming of a Style
4. Poor Richard and the Maxim: The Style of Wit
5. The Lengthened Maxim: Formal Satire
6. Morals and the Man

NARRATIVE FICTION
7. Divide and Conquer: The Meaning of Analysis
8. The Story as Art: The Thing Made
9. Repetition and Contrast

NATHANIEL HAWTHORNE
10. "The Minister's Black Veil'
11. "The Ambitious Guest"
12. The World of THE SCARLET LETTER and its Structure
13. THE SCARLET LETTER and the Fortunate Fall

EDGAR ALLAN POE
14. "The Fall of the House of Usher"
15. "The Purloined Letter"
16. Poe's Poetic Theory and Practice
17. Assessment

POETRY
18. Rhyme
19. Rhythm
20. Diction
21. Imagery

RALPH WALDO EMERSON
22. Introduction
23. Emerson's Critical Theory
24. Meter-Making Arguments
25. "Self-Reliance": Emerson's Philosophy
26. Emerson's Disciple: Thoreau

WALT WHITMAN
27. "Song of Myself": Part I
28. "Song of Myself": Part II
29. "Drum Taps"
30. "When Lilacs in the Dooryard Bloom'd"

HUMOR
31. Humor
32. Satire

MARK TWAIN
33. Frogs, Jays and Humor
34. Twain: Critical Theory
35. THE ADVENTURES OF HUCKLEBERRY FINN: Structure, Substance, and Satire
36. Huck Finn: Character and Growth

EMILY DICKINSON
37. A Sampling
38. Style
39. Perspectives
40. Essential Oils

STEPHEN CRANE
41. "The Bride Comes to Yellow Sky"
42. "The Blue Hotel"
43. THE RED BADGE OF COURAGE: Part I
44. THE RED BADGE OF COURAGE: Part II

EDWIN ARLINGTON ROBINSON
45. A Sampling
46. Characteristics
47. "Eros Turannos," "Mr. Flood's Party"
48. Assessment

DRAMA
49. The Play Seen
50. The Play Read

EUGENE O'NEILL AND ARTHUR MILLER
51. O'Neill's THE EMPEROR JONES
52. THE HAIRY APE
53. Miller's DEATH OF A SALESMAN: Part I
54. DEATH OF A SALESMAN: Part II

ERNEST HEMINGWAY
55. Focus on Death
56. "Big Two Hearted River"
57. THE OLD MAN AND THE SEA: Part I
58. THE OLD MAN AND THE SEA: Part II The Tragic Affirmation

ROBERT FROST
59. A Sampling
60. Simplicity and Complexity
61. Fact, Form, Process and Meaning
62. Perspectives

CONCLUSION
63. Retrospect
64. Prospect

FROM ME TO YOU . . . IN WRITING

Thirty-two, 15-minute lessons

Junior High

FROM ME TO YOU . . . IN WRITING offers an instrument for more efficient composition. Composition, being a performance skill, is never learned by listening alone, but requires almost endless writing, correction and rewriting. This series emphasizes concepts and ideas that are pertinent to composition.

Part I begins with an introduction to composition—why writing is valuable for each individual. It proceeds with telecasts on: choice of subject; planning a composition; interest, unity and coherence in a paragraph; complete sentences and the importance of opening sentences; and clarity, compactness and concreteness in the use of words. Having examined paragraphs, sentences and words, two telecasts each investigate narration, exposition and description. Part I closes with a telecast on rewriting and a summary, "Four Key Ideas."

The first telecast in Part II stresses the prime importance of individuality in writing. After discussing the linking of paragraphs in a composition, the series proceeds to discuss seven ways of developing a topic sentence and the positions and significance of the topic sentence in a paragraph. The following telecasts deal with various classes of words, ways of building a vocabulary, the importance of imagery, a few figures of speech, and the ambiguity of words.

The teacher's guide which accompanies the series incorporates visuals, suggested in-class and at-home activities for reinforcement and extension of achievements, as well as telecast content and related materials.

Television teacher Dr. Joseph P. del Tufo is professor of English literature at Delaware State College. He teaches composition, humanities, speech and several courses for English majors. He completed his undergraduate work at St. Peter's College and his M.A. and Ph.D. studies at Fordham University. Dr. del Tufo has taught English composition at the secondary level.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

FROM ME TO YOU . . . IN WRITING program titles and synopses:

PART I

1. **WRITING—WHO NEEDS IT?**—outlines the history of writing and introduces the remainder of the series.
2. **NOTHING TO WRITE ABOUT**—explores the availability of topics for compositions.
3. **HOW TO START**—explains the necessity of planning as the first step to writing.
4. **WHAT'S IN A PARAGRAPH — BESIDES SENTENCES? —** discusses methods of maintaining interest within a paragraph.
5. **IS INTEREST ENOUGH?**—stresses the necessity of both unity and coherence within a paragraph.
6. **WHAT'S IN A SENTENCE BESIDES WORDS?**—discusses the sentence as a complete statement.
7. **HOW TO SNOW YOUR READER**—stresses the proper choice of words in a composition to convey the author's intended meaning to his audience.
8. **ONE PICTURE 1000 WORDS**—discusses methods of adding concreteness as well as clarity and compactness to a composition.
9. **ALL THE WORLD LOVES A STORY**—deals with narration in a story and the choice of subject.
10. **TO TELL A TALE**—shows three methods of emphasizing what you want in a story and discusses the importance of variety in a story.
11. **TELL ME HOW—EXPOSITION**—emphasizes clarity as the key to exposition.
12. **KEEP IT CLEAR**—discusses methods of achieving clarity.
13. **CREATE PICTURES**—discusses description in a story and the creation of visual images.
14. **EYE, EAR, NOSE, THROAT . . . TOUCH AND TASTE**—stresses the use of images referring to the senses to enhance description.
15. **DONE NOT DONE**—deals with the necessity of revision on a rough draft to clarify paragraphs, sentences and the choice of words.
16. **FOUR KEY IDEAS**—reviews the four main points of Part I: unity and coherence; clarity and compactness; revision; and interest.

PART II

17. **YOU, YOU, UNIQUE**—stresses the importance of individuality of style in compositions.
18. **A LOOK BEFORE AND AFTER**—explores the necessity of orderly arrangement in a composition.
19. **SAY IT AGAIN**—uses restatement as one way of developing a topic sentence.
20. **GENUS, SPECIES AND ALL THAT**—uses definition as a second way of developing a topic sentence.
21. **I. WHY?**—shows a third way of developing a topic sentence by giving causes.
22. **SO WHAT?**—a fourth way of developing a topic sentence is by by giving effects.
23. **SHOW ME**—a fifth way of developing a topic sentence is by evidence or specific information.
24. **WHAT MAKES IT TICK?**—a sixth way of developing a topic sentence is by classification.
25. **WHO SAYS?**—a seventh way of developing a topic sentence is by listing opinions.
26. **ANYWHERE OR NOWHERE**—explores methods of paragraph development.
27. **AIN'T AIN'T**—explains the differences among various types of language: formal, informal, archaic, colloquial, slang and substandard.
28. **ONE A DAY**—offers practical suggestions for developing a good vocabulary.
29. **TO SEE OR NOT TO SEE**—stresses the necessity of creating pictures in the imagination of the reader.
30. **WIGGLY WORDS**—discusses the ambiguity of various words and how to avoid ambiguity in a composition.
31. **NO LIES BUT**—discusses the use of the hyperbole, understatement, paradox and irony in writing.
32. **THE PATH TAKEN**—reviews the past fifteen lessons.

Produced by Delaware ETV Network

EARTH AND SPACE SCIENCE

Forty-eight, 20-minute lessons

Junior High Level

The rapid and continuous progress being made in this, The Age of Space, has thrown a mighty challenge to school administrators and teachers as they strive to enlarge the scope of space science education.

Such is the reason for this course which attempts to broaden the student's understanding of his physical environment. With the advent of man's wandering into space only a few short years in the past, it is of vital importance that all students know more about the earth on which they live and the realm of space to which their future lives may be increasingly oriented.

The described course is presented as a joint effort between the classroom and the television teacher. Planned to run 18 weeks (three televised and two classroom lessons per week), the classroom time is to be used for individual and group investigation, additional demonstrations and experiments, field trips, and other supplementary study.

Material covered is divided into three general areas: astronomy, geology and meteorology. Since biology, physics and chemistry are covered more fully elsewhere in the junior high science curriculum, only such content from these areas specifically necessary for explanation and demonstration are used in the telecourse.

Whereas general science attempts to cover all the realms of science in a sketchy manner, EARTH AND SPACE SCIENCE gives a more detailed view of the three areas it covers and demonstrates the scientific processes and approaches to problem solving.

A teacher's guide, which accompanies the course, is designed to help the classroom teacher integrate the entire program of class activities. The guide also contains bibliographic references for both student and teacher, suggested follow-up and non-telecast activities, additional experiments, unit tests and a two-week preparatory program to be used before the course actually begins. A variety of auxiliary materials are available for use in conjunction with this series—teacher reference text, laboratory manual, a film transparency roll and diffraction grating replica. Contact Great Plains for ordering information.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

The lessons of EARTH AND SPACE SCIENCE:

TEACHER: John Wells

—An explanation to the student that science is not a collection of isolated facts, but rather the utilization of the human mind to construct mental images or models that would aid in explaining observed phenomena in the universe.
—Development of the Ptolemaic "mental model."
—An explanation of instruments used in measuring time and motion.
—The use of triangles and the parallax effect in determining terrestrial and astronomical distances.
—Determining diameters of the sun and moon. Also an explanation of both lunar and solar eclipses and phases of the moon.
—Introduction to telescopes.
—Determination of the relative and absolute distances of the planets.
—Measurement of distances beyond the solar system using stellar parallax. Also, determination of the velocity of light.
—Description of Project Apollo (lunar probe).
—The spectroscope as a means of investigating characteristics of the visible spectrum. Also, a study of light as a form of energy.
—Means used in charting the brightness of stars. The use of light as a means of measuring distance to stars.
—Celestial navigation.
—A demonstration and exploration of the "inverse square law."
—Kepler's laws of motion and how they better describe the orbits of planets about the sun.
—Dr. Willy Ley discusses space exploration.
—The forces involved in planetary motion with emphasis on Newton's laws.
—Construction of a mental model of the universe. Also, the Doppler effect as a means of interpreting the universe.
—Dr. Sherman Shultz, instructor in astronomy at Macalester College in St. Paul, Minn., displays and explains the uses of his observatory. He also describes the construction of a reflector telescope.
—A comparison of the gross features of the earth compared with other planets of the solar system.
—Development of the chemical background necessary for an understanding of minerals and rocks. Also, an introduction to atoms and elements.
—Earthquakes and an explanation of the seismograph.
—How elements combine to form minerals.
—More mineral identification.
—Identification of rocks.
—A discussion of weathering—mechanical, chemical and organic.
—Destructive forces which change the surface of the earth—water, ice and wind.
—Dr. Schwartz discusses the geologic processes involved in the formation of the iron region of northern Minnesota—with a special emphasis on weathering as the agent responsible for concentrating the rich ores on the range.
—The results of destructive forces acting on the surface of the earth.
—Constructive forces on the earth's surface—construction and vulcanism.
—A discussion on the headward recession of water falls. Guest lecturer is Dr. George A. Thiel, retired chairman of the geology department, University of Minnesota.
—The other major constructive force—diastrophism (folding and faulting).
—A presentation of the methods by which geologists interpret the geologic history of the earth.
—Glaciers and ice sheets. Guest lecturer is Dr. John Stone of the Minnesota Geological Survey, University of Minnesota.
—An investigation of the geologic history of the earth through an interpretation of rock strata.
—Methods used in determination of the age of the earth.
—Dr. Robert E. Sloan, assistant professor of geology at the University of Minnesota, narrates a brief trip through the Chicago Museum of Natural History. He describes relationships between the landforms and existing life of a portion of the Paleozoic era and suggests reasons for succession or change.
—Changes occurring in both landforms and life during the Paleozoic and Mesozoic Eras are traced.
—The changing environment during geologic time with primary emphasis on the Cenozoic Era.
—Dr. Sloan discusses formation of the cool swamp during the Pennsylvanian Period.
—An introduction to meteorology. And a study of the construction of the earth's atmosphere.
—The reasons for temperature variations through an understanding of heat energy received from the sun. Also, a study of the transmission of heat by conduction, convection and radiation.
—Guest lecturer Dr. Ward J. Barrett, assistant professor of geography, University of Minnesota, considers the relationship between land and water masses in creating daily and seasonal changes in weather and climate. Also, a discussion of the two basic types of climate—maritime and continental.
—Changing atmospheric pressure and how it is measured.
—Wind circulation and how it relates to pressure and temperature changes.
—Guest lecturer Robert Collins, instructor in earth science at Deephaven Junior High School, Minnetonka (Minn.) Public Schools, explains the measurement of weather, types of observations made and instruments used in making observations.
—A discussion of the hydrologic cycle--evaporation, condensation and precipitation.
—The development of air masses, their sources and their motion across the surface of the earth . . . as well as the interactions of air masses upon meeting one another.
—A television weathercaster presents a standard television weather forecast . . . and the forecast is analyzed.

Produced by Twin City Area ETV Corp., St. Paul, Minn., at KTCA-TV

16mm

HEAT

Ten, 22-minute lessons

Secondary Level

". . . any course on physics in which theoretical considerations are not the paramount concern will primarily consist of experiments, and necessarily this television series is based very substantially on demonstrations and experiments to establish clearly the intended teaching points . . . ."

So notes Professor P. C. Lewis of the Royal University of Malta, consultant for the HEAT series in his introduction to the program guide accompanying the filmed (black and white) course.

Professor Lewis continues: ". . . a course of lessons on heat usually consists of descriptions of isolated phenomena (specific heat, latent heat, conduction) all tenuously connected by the use of a Bunsen to provide 'heat'. Thus it seemed essential to produce a unifying concept in order to avoid the ten programs being made as disconnected entities.

"The unifying concept used is the kinetic theory of matter introduced from considerations of Brownian movement which is shown . . . in a rather striking demonstration. Thus 'heat' is immediately established as being energy and the fundamental nature of the gas thermometer becomes evident.

"Although the kinetic theory viewpoint is not labored in the series, the logical development of the course from this unifying basis is evident: fundamental and then more fundamental thermometers, expansion, the gas laws, specific heat, J, latent heat, heat transfer and vapor pressures—all being simple implications of a kinetic theory . . . ."

The most challenging problem in producing HEAT was that of demonstrating the Brownian movement to the viewing audience. The solution was in coupling a McArthur microscope directly to the lens of the television camera. The resulting presentation of the Brownian movement proved to be clear and convincing.

The teaching scheme of the HEAT series consists of carefully planned and presented experiments, models, film, diagrams and, where appropriate, animated calculations. The programs of HEAT are versatile. Classroom teachers may wish to use them as introductions to topics, following with any expansion or consolidation deemed necessary. In situations where shortage of teachers or laboratory facilities makes science teaching difficult, the programs of HEAT can be used, in themselves, to provide solid fundamental teaching.

Preparation, follow-up and class activities are important. The excellent Program Guide accompanying the series offers suggestions in these areas.

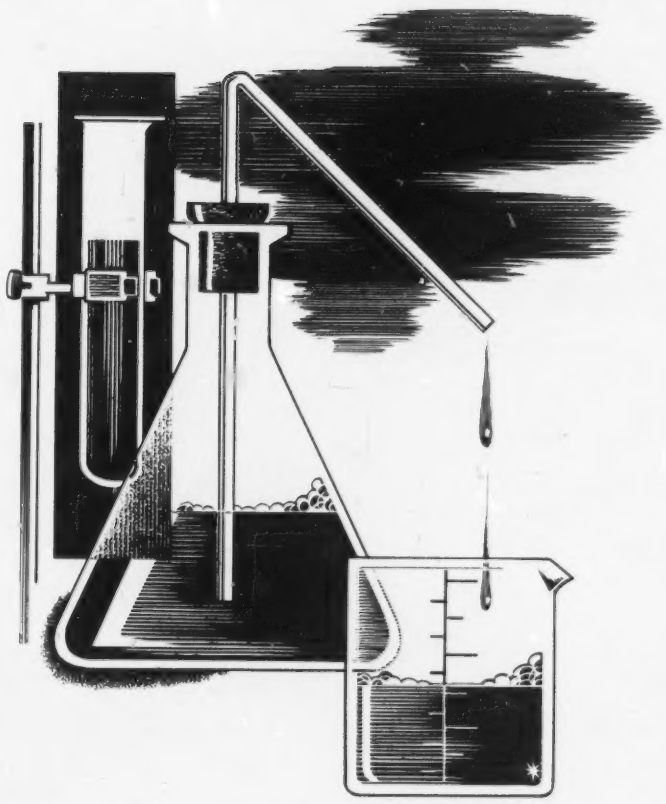
Sample previews of typical pre-selected lessons from HEAT are available only on kinescope (film). A sample copy of the accompanying Program Guide may also be obtained for evaluation from Great Plains National.

These programs may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $132.00

RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of the programs.



OUTLINE OF COURSE (lesson titles and annotations):

1. **HOT OR COLD?: establishes the nature of heat through an examination of Brownian movement.**
2. **TEMPERATURE: shows how "energy level" or temperature, can be determined by measuring a function of the kinetic energy of the molecules of a gas.**
3. **THERMOMETERS: shows how other properties, less fundamental than the pressure of a gas, are used to measure temperature.**
4. **EXPANSION: derives an expression for the coefficient of expansion by establishing the factors on which expansion of solids and liquids depend.**
5. **THE GAS LAWS: shows how the pressure, volume and temperature of a fixed mass of gas are interrelated and derives the Perfect Gas Law from observations of appropriate demonstrations.**
6. **THE CALORIE: establishes an understanding of the relationship between "quantity of energy" and "temperature" and defines a unit of energy.**
7. **JOULES AND CALORIES: establishes a unified concept of energy by exploring the relationship between the joule and the calorie.**
8. **LATENT HEAT: demonstrates that a change of phase is brought about by the release or absorption of energy.**
9. **HEAT TRANSFER: outlines the modes of heat transfer to enable the student to understand the factors governing losses of energy.**
10. **VAPOR PRESSURE: explains the phenomena of evaporation and vapor pressure from considerations of kinetic theory.**

INVESTIGATING THE WORLD OF SCIENCE

Sixty-four, 30-minute lessons

Junior High

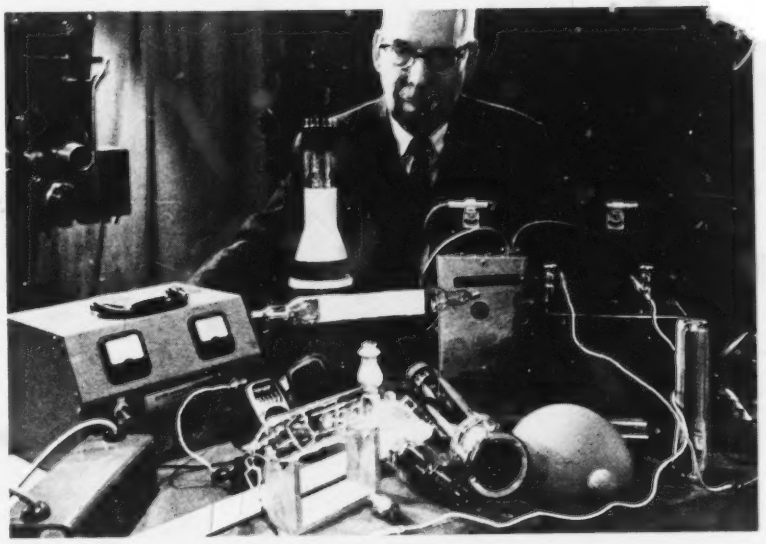
There is today a definite emphasis on the field of science. In the scientific age in which we live it is important that every person has knowledge of certain scientific concepts which are developed to some degree in the junior high school and enlarged upon in the senior high school. These concepts and information necessary to their development have found (or soon will find) their way into the junior high school curriculum. INVESTIGATING THE WORLD OF SCIENCE has been planned with this in mind.

Comprising five units, the series includes: Matter and Energy, Energy within Living Systems, Animals and Their Applications, Plants and Their Adaptations, and Life in the Universe. The series goes beyond the traditional approach to science.

A teacher's guide which accompanies the series is intended to give suggestions for preparation, activities and reading materials; however, many other materials and activities could be used to fit the specific classroom situations and the needs and abilities of students.

The bibliography in the back of the teacher's guide is extensive. This was done for two reasons: to insure that books available in most schools are included, and because so much of the recent information on discoveries and discussion on the significance of principles and concepts to modern man is found in current scientific magazines.

Stephen B. Smalley, television teacher for INVESTIGATING THE WORLD OF SCIENCE, has been a school teacher in the Cincinnati public school system for 28 years, including four years as a television teacher of biology. Before his public school work he spent five years in the field of religious education in Cincinnati churches. He is a frequent lecturer before garden clubs, civic and religious groups. Mr. Smalley attended the University of Cincinnati and Lane Theological Seminary, graduating with the degre of B.R.E.. He has since done graduate study at the University of Cincinnati.



TV Teacher STEPHEN SMALLEY

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

INVESTIGATING THE WORLD OF SCIENCE program titles:

UNIT I: MATTER AND ENERGY
1. Introduction
2. Basic Units of Matter
3. Molecules in Motion
4. Simple Energy Transformations
5. Electron Movement
6. Electrical Energy
7. Experimenting with Electricity
8. Electrical Appliances
9. Light Energy
10. Spectroscopy
11. Uses of Light
12. Sound
13. Atoms
14. Isotopes and Tracers
15. Radioactive Clocks

UNIT II: ENERGY WITHIN LIVING SYSTEMS
16. Homeostasis
17. Homeostasis in Plants
18. Cells—Working Units of Life
19. Microscopy
20. The Cell—Its Internal Functions
21. Enzymes
22. Biochemistry—Extracting Materials
23. Biochemistry—Chloroplasts
24. Regulatory Mechanisms—Biosphere
25. Regulatory Mechanisms—Endocrine Glands
26. Regulatory Mechanisms—Environment
27. The Autonomic System
28. Reproduction—Cell Mitosis
29. Reproduction—Seeds
30. Asexual Reproduction
31. Regeneration
32. The Environment—Life-Sustaining Essentials
33. The Environment—Energy Cycles and Food Chains
34. The Ocean Environment
35. Extinction and Survival
36. Antibiotics
37. Modern Medicine

UNIT III: ANIMALS AND THEIR ADAPTATIONS
38. Invertebrates—Protozoa
39. Invertebrates—Mollusks and Arthropods
40. Fish
41. Amphibians and Reptiles
42. Birds
43. Mammals
44. Man

UNIT IV: PLANTS AND THEIR ADAPTATIONS
45. Parts of a Plant
46. Plant Flowering
47. Plant Tropisms
48. Simple Plants—Algae
49. Simple Plants—Fungi
50. Bryophytes
51. Fossil Material
52. Fossil Plants
53. Seed Plants
54. Economic Importance of Seed Plants
55. Hydroponics

UNIT V: LIFE IN THE UNIVERSE
56. Origin of Life
57. Evolution of the Earth
58. Conditions on Other Planets
59. Conditions on Outer Planets
60. Man in Space
61. Rockets and Space Exploration
62. Rockets and Space Exploration
63. Satellites
64. Future Space Exploration

THE NATURE OF MATTER

Thirty-two, 30-minute lessons

Junior High

TV Teacher STEPHEN SMALLEY

The growth of the scientific disciplines has been nothing less than meteoric during the past fifty years. The study of natural phenomena is singular and particular to the event being examined, and has resulted in the development of the accumulation of specific sciences concerned with and limited to relatively small areas of investigation.

At first, the living and non-living worlds were isolated, then subdivided into more specific cubicles of study, and only disjointedly lumped under the heading of "Science." The interdependence of the scientific disciplines was not obvious. As individual studies were pursued to greater depths, the common underlying framework began to appear. To cope with these emerging patterns of unity, "hybrid" sciences such as biophysics have evolved. These patterns continue to emerge as a better understanding of the principles common to all physical phenomena results from ever more specialized study.

It is hoped that the presentation of basic principles which underlie all the sciences might serve as a preferable method of providing the student with a perspective that will make the future study of specific disciplines more meaningful.

THE NATURE OF MATTER is thus concerned with concepts which are fundamental to understanding natural phenomena in all the disciplines of science. To accomplish this purpose, the topics of force, motion and energy have been chosen as the vehicles of development.

The first unit is based upon the concept of force. Forces tell us when things happen. They are detectable by our senses. Forces are fundamental to our perception of the world around us. The study of forces is basic to our understanding of matter. Matter thus approached is probed more readily than through a maze of arbitrary classifications.

Forces are related to motion, the topic of the second unit. Forces modify motion. The study of motion leads us to a consideration of space and time. The motion of objects in space, as well as on our own planet, are considered.

The motion of objects leads us to a consideration of energy transfer, the topic of the third unit. The energy associated with moving objects is investigated. Radiant energy and conservation principles are considered.

Thus, these three major concepts, logically dependent, form the frame of reference from which we view the world around us.

Stephen B. Smalley, television teacher for THE NATURE OF MATTER, has been a school teacher in the Cincinnati public school system for 29 years, including four years as a television teacher of biology. Before his public school work he spent five years in the field of religious education in Cincinnati churches. He is a frequent lecturer before garden clubs, civic and religious groups. Mr. Smalley attended the University of Cincinnati and Lane Theological Seminary, graduating with a B.R.E. He has since done graduate study at the University of Cincinnati.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

THE NATURE OF MATTER program titles and synopses:

UNIT I: FORCE

1. **THREE TYPES OF FORCE**—compares the behavior of the three basic types of force by means of familiar demonstrations illustrating basic concepts underlying succeeding lessons.
2. **GRAVITATIONAL FORCE**—observes the behavior and effects of gravitational force.
3. **WEIGHT AND MASS**—compares weight and mass and techniques of of measuring each.
4. **PURE SUBSTANCES**—identifies pure substances and their basic unit, the molecule.
5. **ELEMENTS**—identifies and examines simple pure substances (elements).
6. **ELECTRIC FORCE—ATOMS**—identifies the basic unit of an element, the atom; and examines the electrical nature of its components.
7. **ELECTRIC FORCE—MOLECULES**—identifies the electric force as the bond between atoms in molecules.
8. **ELECTRIC FORCE—SOLIDS, LIQUIDS, GASES**—examines the electric aspects of the configuration of molecules in solids, liquids and gases.
9. **MAGNETIC FORCE**—identifies magnetic force as a property of moving electric particles.

UNIT II: MOTION

10. **MOTION IN SPACE**—presents various techniques used to measure one-dimensional space.
11. **TIME**—presents various techniques used to measure and estimate time intervals, large and small.
12. **VELOCITY AND ACCELERATION**—describes the motion of objects in terms of their speed, velocity and acceleration.
13. **MOTION ON OUR PLANET**—shows that the inertia of matter as well as its weight is proportional to its mass.
14. **BALANCED AND UNBALANCED FORCES**—shows by vector addition that the acceleration of a body is in the direction of, and proportional to, the resultant of multiple forces acting on a body.
15. **PLANETARY MOTION**—shows that motion is relative, and that the description of the motion of an object is modified by the relative motion of the observer.
16. **FLUIDS IN MOTION**—views the motion of the atmosphere and hydrosphere in the light of the forces causing their acceleration.

UNIT III: ENERGY

17. **MOTION AND ENERGY**—shows that moving objects can do work by transferring kinetic energy.
18. **ENERGY OF MOVING MOLECULES—HEAT**—shows that heat is the kinetic energy of molecules.
19. **TRANSFERRING HEAT ENERGY**—shows that molecules can transfer their heat energy in collision with other molecules.
20. **ENERGY OF MOVING MOLECULES—SOUND**—shows that repeated patterns in the motion of molecules (vibrations) may be superimposed on the random heat energy motion and serve to transmit sound energy.
21. **ELECTRIC ENERGY**—shows that electric energy is the kinetic energy of moving charges.
22. **ELECTROMAGNETIC ENERGY**—shows that magnetism is associated with the motion of charges and that magnetism serves to transfer energy between charges at a distance.
23. **RADIANT ENERGY—PHOTONS**—shows that "light" is a form of energy which has a basic unit, the photon, the energy of which is related to the color.
24. **RADIANT ENERGY—WAVES**—shows that certain light phenomena are best described in terms of wave motion.
25. **POTENTIAL ENERGY**—shows that energy may be stored in gravitational, electric and magnetic force fields and as such is called potential energy.
26. **RELEASING POTENTIAL ENERGY**—shows that the controlled release of potential energy is accomplished in animals, man and devices such as heat engines.
27. **CONVERTING ENERGY TYPES**—shows that the senses as well as many other devices convert energy from one form to another.
28. **CONSERVATION OF ENERGY**—shows that by relating the basic units in which the various forms of energy are measured, the efficiency of energy-converting devices can be determined, and the principle of the conservation of energy developed and utilized.
29. **MASS AND ENERGY**—shows that mass is equivalent to energy, but that it can be converted in appreciable quantities only by the special techniques of fission and fusion.
30. **RADIOACTIVITY**—shows the characteristic of the energy emissions from the nuclei of natural and man-made radioisotopes.
31. **APPLICATIONS OF RADIOACTIVITY**—shows that the characteristics of nuclear emissions make these forms of energy uniquely fitted for certain applications.
32. **SUMMARY**—summarizes the content of the course, to show how collisions were used to introduce and amplify the major concepts presented, and to emphasize the interaction of the concepts as a basis for considering specific disciplines.

Produced by MPATI at WCET-TV, Cincinnati, Ohio

EC1138

NEW DIMENSIONS IN SCIENCE

Twenty-six, 30-minute lessons

Grade 7

This seventh grade series covers six units of study—astronomy, earth science, physics, chemistry, physiology and ecology.

Expressed objectives of the course are: to develop concepts through the study of facts in order to arrive at generalizations which are supported by these concepts . . . then, to raise questions that will stimulate independent research and analysis in order to reach conclusions based on student investigations.

The course is designed to help students apply generalizations, concepts and facts to the problems of daily life and, ultimately, to develop in the students a lasting interest in and curiosity about the fascinating and ever-growing world of science.

Objectives of the course are reached through developing in the students a basic understanding of the following six major generalizations, each falling in one of the six units noted above:

The earth is a small part of the universe (Astronomy); Conditions on earth have changed in the past and are changing today (Earth Science); Energy is subject to many changes (Physics); Matter is subject to many changes (Chemistry); There are many kinds of living things which carry on the same basic life processes (Physiology); and Living things are interdependent and must continually adapt to their changing environment (Ecology).

A comprehensive teacher's guide provides the classroom teacher with information on preparing material to be used in conjunction with the televiewing . . . a brief resume of the concepts to be developed . . . and many audio-visual and other instructional aids that can provide the resources for independent study and experimentation.

Quad tapes or a kine of typical lessons from the course—and a sample copy of the accompanying teacher's guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

The titles of each NEW DIMENSIONS IN SCIENCE lesson (all expressed as basic concepts):

—Time and Space Are Relative Terms.
—There Are Many Kinds of Celestial Bodies in the Universe.
—All Celestial Bodies Are Governed by Certain Universal Laws.
—There Are Important Relationships Between the Earth and Other Bodies in the Universe.
—The Earth Has Changed Considerably in the Past.
—Evidence of Change in the Earth Is Found In Rocks.
—The Earth Is in a Constant State of Change Today.
—Man Can Predict with Varying Degrees of Accuracy Future Conditions on the Earth.
—There Are Many Different Forms of Energy.
—One Form of Energy Can Be Changed to Another Form of Energy.
—Every Force Is Supplied by Some Form of Energy.
—There Are Many Examples of Energy Changes in Our Environment.
—(Culmination Lesson)
—The Atom Is the Basic Structural Unit of Matter.
—Matter Can Be Changed Physically.
—Matter Can Be Changed Chemically.
—Changes in Matter Are Measured in Many Ways.
—The Basic Structural Unit of All Plants and Animals Is the Living Cell.
—All Living Things Require Certain Basic Essentials.
—All Living Things Are Engaged in Certain Basic Life Processes.
--The Means by Which the Same Life Processes Are Accomplished Will Vary from Living Thing to Living Thing.
—Plants Must Continually Adapt Themselves to Their Ever Changing Environment.
—Animals Must Continually Adapt Themselves to Their Ever Changing Environment.
—Nature Maintains a Delicate Balance Among All Living Things.
—Sometimes the Balance of Nature Is Upset.
—(Culmination Lesson)

TEACHER: A. Edward Ooghe

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

8:1139

16mm

OPTICS

Ten, 22½-minute lessons

Secondary Level

Most teachers agree that most conventional demonstrations in optics are lacking in visual impact. This is due to difficulties in controlling light levels in the classroom and to the limitations of conventional laboratory apparatus. Thus, the reason for this series of films, produced in England.

The first nine programs cover basic requirements in the study of light and the tenth is concerned with the wave theory of light. The aim of this last program is to offer evidence that the concept of light waves is a reasonable one.

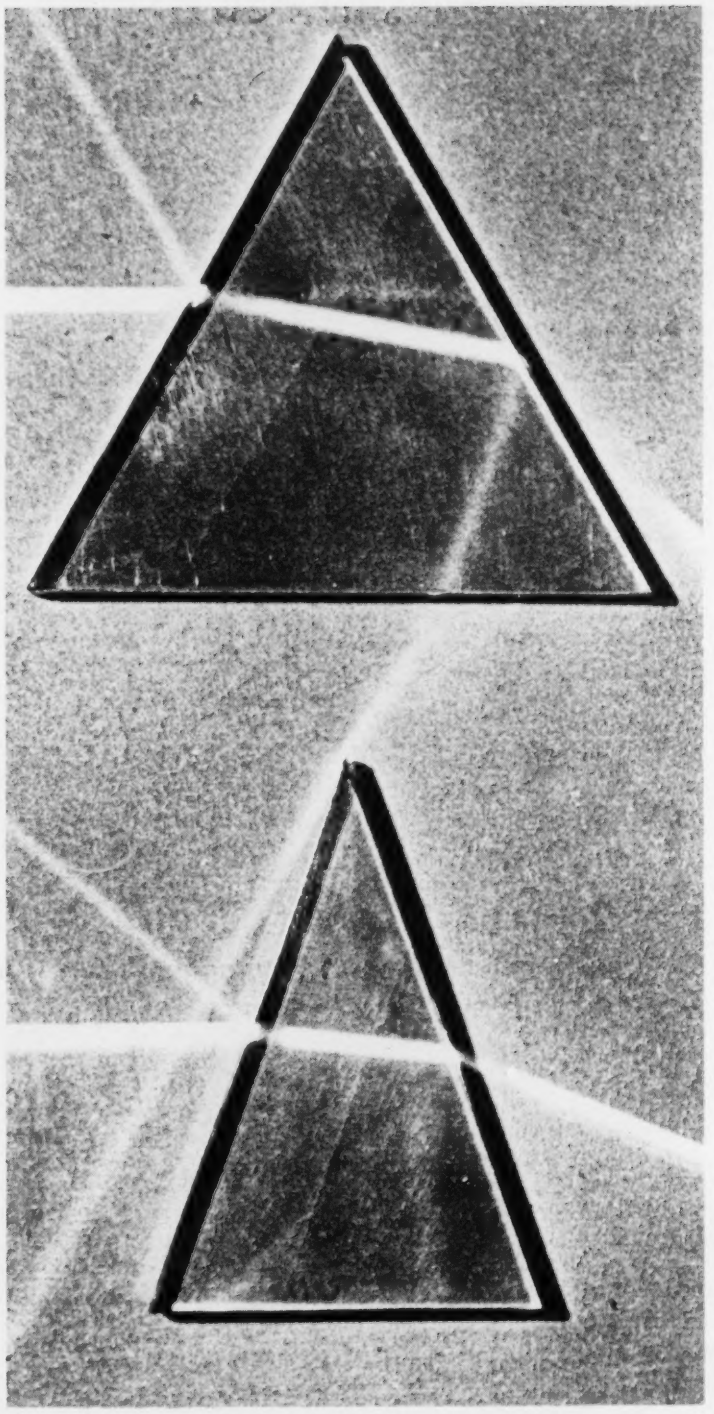
Although there are minor variations in the texts in use in different countries, there remains a core of material which is common to all texts and it is upon this common core that the series is based.

The traditional class work—involving pins, needles and rulers—tends to leave the student with the feeling that the subject is a geometric abstraction having very little connection with the behavior of light itself. It is with these factors in mind that the programs have been planned to present each teaching point with an effective practical demonstration which is subsequently reinforced by diagrams or film animation.

Great emphasis has been laid on the visual presentation of the principles involved, thus establishing a firm basis on which the classroom teacher is free to expand and consolidate as he feels necessary. The series will provide sound fundamental teaching which can be emphasized through follow-up and class activities, suggestions for which are included in the Program Guide which accompanies the series.

These films may be either leased or purchased (either singly or as a series) from Great Plains National.

Sample previews of typical pre-selected lessons from *OPTICS* are available on kinescope. A sample copy of the accompanying Program Guide may also be obtained for evaluation from Great Plains National.



OUTLINE OF COURSE (lesson titles and annotations):

1. **LIGHT AND SIGHT:** shows what happens when we "see" an object; explains the terms luminous and non-luminous; presents an overall view of the general properties of light.
2. **LIGHT AND SHADOW:** shows how sharp and diffuse shadows are formed and their relevance to the eclipse of the sun.
3. **REFLECTION:** covers the laws of reflection and the formation and characteristics of the virtual image formed in a plane mirror.
4. **CURVED MIRRORS I:** shows how light is deflected from concave and convex mirrors; demonstrates how a real image is formed in a concave mirror.
5. **CURVED MIRRORS II:** continues the examination of the characteristics of the images formed by both concave and convex mirrors; shows the application of a convex mirror in a reflecting telescope.
6. **REFRACTION I:** deals with the general effects of refraction at plane interfaces; teaches the laws of refraction.
7. **REFRACTION II:** continues the investigation of refraction beginning with the path of rays of light through a prism, followed by total internal reflection.
8. **LENSES I:** compares the virtual images formed by other convex and concave lenses; shows their opposing properties in relation to parallel incident rays.
9. **LENSES II:** continues the study of the formation of images both real and virtual; applies their principles to a camera, discusses the action of the lens of the human eye.
10. **LIGHT WAVES:** offers some evidence that light does travel in waves.

These programs may be used either by television transmission . . . or as audio-visual presentations within a classroom. The per program purchase and rental fees:

PURCHASE (without television rights) $132.00

RENTAL (one-week period, without TV rights) .....$ 15.00

Please contact Great Plains National for quotations on television use of the programs.

Produced by the Centre for Educational Television Overseas in London, England

EPL 140

THE PEACEFUL USES OF NUCLEAR ENERGY

Fourteen, 30-minute lessons
Secondary

Fourteen highly-talented specialists—all working scientists, educators, public servants and military personnel—bring their unique abilities and experience to this secondary level science enrichment telecourse.

The series was produced by the San Diego (Cal.) Area Instructional Television Authority in cooperation with the San Diego County Department of Education's Community Educational Resources Section.

Though the telecourse is classified as "science enrichment" its programs also represent significant contributions to the broad area of general culture . . . and should prove valuable in a variety of curriculum areas, including those of language arts, social studies and science. In general, this series is designed to present information relative to the peaceful uses of nuclear energy and the scientific, sociological, psychological, economic and political implications of these uses. Also considered during the video taped presentation are the effects of these forces in the past, at present and in the future.

Program host for each lesson is Don MacLean of the Department's Community Educational Resources Section. Most of the "teacher-scientists" featured in THE PEACEFUL USES OF NUCLEAR ENERGY are associated with General Atomic (now, Gulf General Atomic), a nuclear research-oriented organization located in San Diego. The firm (referred to as GGA on this page) played a large part in the development of THE PEACEFUL USES series, as did the San Diego Chapter of the American Nuclear Society.

Here's a listing of the fourteen on-camera guests who participated in the production of this outstanding telecourse:

DR. GEORGE W. HINMAN—chairman, Experimental Physics Department of GGA; **DR. AL GOODJOHN**—associate manager, High Temperature Gas Cooled Reactor Division of GGA; **DR. JOHN GARRISON**—chairman, Physics Department, San Diego State College, and staff member of GGA involved in neutron cross section analysis; **DR. F. ROBERT SCOTT**—then assistant manager, Fusion and Plasma Physics Projects at GGA (Dr. Scott is now a professor in the Department of Physics and Astronomy at the University of Tennessee); **DR. HUGH B. STEWART**—department chairman of Nuclear Analysis and Reactor Physics at GGA; **DR. MARTIN O. STERN**—assistant chairman, Physics Department at GGA; **WAYNE FOWLER**—special assistant to the manager of Nuclear Power Reactors at GGA;

CHIEF RONALD J. SWEIG—technical officer for Deep Submergence System Project at Point Loma, Calif., and public affairs officer for Sea Lab III; **DR. ROBERT A. MEYER**—senior research and development staff member at GGA; **GEORGE SCHNURER**—assistant manager, Application Sales, TRIGA Reactor Program at GGA; **DR. VINCE GUINN**—technical director of Activation Analysis at GGA; **WAYNE BURGESS**—chief investigator, crime laboratory, San Diego Police Department; **DR. VICTOR VAN LINT**—deputy director of Defense Sciences and Engineering at GGA; and **DR. WILLIAM F. BETHARD**—medical director at GGA.

(A POINT OF MONETARY INTEREST: Because production of this telecourse was Federally underwritten, the residual portion of the course use fee has been eliminated. Thus, there is a $15 reduction in cost on each lesson of the series. Please contact Great Plains Library for network rates and other information.)

A PRODUCTION DISCUSSION during taping of THE PEACEFUL USES OF NUCLEAR ENERGY... (from left) Director Phil Arenson; Teacher-Scientist Wayne Fowler; Program Host Don MacLean; and Teacher-Scientist Chief Ronald J. Sweig, USN.

OUTLINE OF THE COURSE: Lesson numbers, titles and topical briefs:

1. THE MYSTERIES OF MATTER—Explores the peaceful uses of the atom as that particle has been conceived, progressively, by a number of scientists and researchers, including: John Dalton, J. J. Thomson Cavendish, Albert Einstein, Enrico Fermi and Leo Szilard.

2. THE ATOM AND THE NUCLEUS—Provides an insight into the constitution of matter and the atom, including consideration of the atom as the smallest complete unit of matter, and combinations of atoms forming various substances.

3. NUCLEAR TRANSFORMATIONS—Discussion and demonstration show two kinds of changes that can occur in the nucleus of an atom: spontaneous changes called radioactive decay, and induced changes or nuclear changes.

4. RADIATION EFFECTS: FRIEND OR FOE—Examines the effects of radiation through discussions on irradiating particles and energy absorption . . . and descriptions of ionization.

5. ACCELERATORS—Examines the development and function of particle accelerators with reference to the jobs they perform and the fashion in which they perform them.

6. NUCLEAR CHAIN REACTION—Explains nuclear chain reactions and makes clear what is meant by the word, fission.

7. INSIDE A REACTOR—Details the workings of a nuclear reactor, describing its components and their functions.

8. POWER REACTORS: THERMAL AND FAST—Describes thermal and fast power reactors and develops information relative to the ways in which nuclear scientists and engineers harness nuclear energy.

9. NUCLEAR PEACE, POWER AND POTENTIAL—Explores man's efforts to harness his newest source of power—nuclear energy—and the uses to which he puts it; examines the fuels of 40 years ago, those of today, and projects fuel development 40 years into the future as it applies to automobiles, aircraft and submarines.

10. CHANGING CONCEPTS OF TIME AND POWER—Investigates the development of fuels over the past 40 years and the ways in which travel, in terms of time, distance and method, have been altered as a result; projects uses of nuclear energy in desalinization of sea water and provision of power for underwater cities.

11. ACTIVATION ANALYSIS—Shows the use of neutron activation analysis in crime detection and how such analysis applies to the petroleum industry, agriculture, electronics, astronautics, metallurgy, geology and medicine.

12. PEACEFUL USES OF NUCLEAR EXPLOSIVES—Provides information relative to the use of nuclear explosives in construction, excavation and related areas of work.

13. THE ISOTOPE AT WORK—Explores the nature and uses of isotopes in industry and agriculture.

14. MEDICAL AND BIOLOGICAL APPLICATIONS—Provides information regarding uses of nuclear energy that may directly affect individuals—particularly in the area of medicine.

Produced by the San Diego (Cal.) Area Instructional Television Authority at KEBS-TV

DL 141

16mm

CONTEMPORARY ISSUES—SERIES '70S

Seven, programs
(16mm Color and B&W Sound Films)
Secondary Level

CONTEMPORARY ISSUES—SERIES '70S represents an exciting departure from the conventional uses of educational communications in the classroom. Its intent is to place new and useful instructional materials—on contemporary problems and American values—in the hands of the classroom teacher, with strong emphasis on the involvement of students and teachers in the design and creation of such materials.

Each of the seven programs uses a different approach. The common thread running through all the episodes is the involvement of students, teachers and schools for whom the experiences are intended.

Of special note is the fact that one of the CONTEMPORARY ISSUES—SERIES '70S programs garnered an "Emmy" award for its writer and editor, Richard Even. Even is a staff filmmaker for the Northern Virginia Educational Television Association, producer of the programs.

CONTEMPORARY ISSUES—SERIES '70S is a successful attempt to create programs that are not simple packages of information or ideas neatly wrapped and tied . . . but those kinds of experiences that would be complete only after students in the classroom had responded and added to them. Five of the films are produced in color (see summaries below):

M313—CONSENT OF THE GOVERNED (color)—provides the teacher with current material for exploring the relationship between the people and their elected representatives in a democratic society . . . includes a discussion on the role of the citizen in political affairs, the rationale for lowering the voting age and the effectiveness of mass demonstrations. (19 min.)

M317—LOCK AND BOLT CLUB (color)—is a satire to provide material for a discussion of the psychology of social groups, what motivates the forming of such groups and what lies behind the acceptance or rejection of potential members. (19:30)

M314—FIRST PERSON SINGULAR (black and white)—aids the viewer in accepting loneliness as he accepts adulthood but at the same time helps him to become aware of the loneliness in others, and offers ways of reaching out to them. (17:00)

M315—"GOT A MINUTE?" (color)—shows teen-agers engaged in volunteer activities which they perform on a continuing basis and emphasizes the availability of these volunteer jobs for those under 18 years of age who are searching for "something to do." (17:00)

M316—JUST FOR KICKS (black and white)—shows a dramatized vignette of vandalism (based on a real situation), student reactions to the vandal and his victim, and discusses how vandalism affects student life. (11:00)

M312—BREATHE DEEP (color)— brings the problems of pollution down to family size by showing what each person can do to stop contributing "junk" to the environment. An interview with Senator Gaylord Nelson of Wisconsin highlights the program. (18:00)

M318—NON-CONFORMITY IS (color)—is a student-produced film on a typical teen-age concern, non-conformity. The non-conformist is portrayed in both humorous and serious situations. (17:00)

CONTEMPORARY ISSUES—SERIES '70S programs may be previewed at no cost—save return shipping charges. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.

The programs of CONTEMPORARY ISSUES—SERIES 70'S may be used both by television transmission . . . or as audio-visual presentations within a classroom. They may either be purchased or rented as single programs or as an entire series.

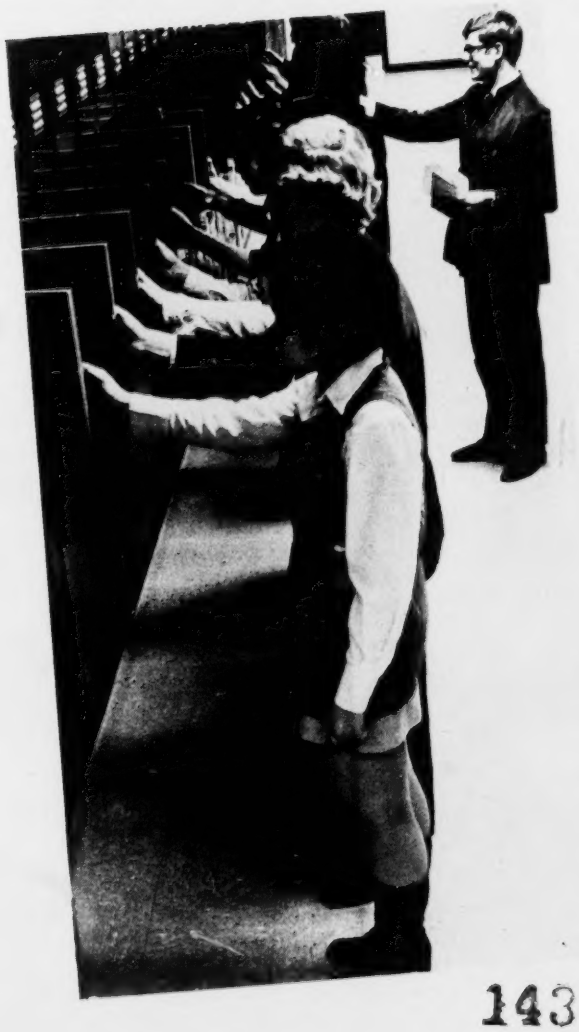
PURCHASE (without television rights)—	
Entire set of seven programs	$1,033
Single color program	159
Single black & white program	119
RENTAL (without television rights)—	
Entire set of seven programs	105
Single program (color or black & white)	15

Please contact Great Plains National for quotations on TELEVISION USE of this material.

Produced by the Northern Virginia Educational Television Association in Annandale, Virginia

142

16mm



143

141

utilization and in-service materials

16mm or VT

TWO UTILIZATION PRESENTATIONS

(UF-114) TV IN THE CLASSROOM

This introductory lesson for a classroom series is directed primarily to teachers to explain the unique function of instructional television. Mr. Fischbeck illustrates, for example, how close-ups can enlarge images so that all students can get a good view of experiments; how, with specialized equipment, certain experiments can be used on television that could not be performed in the average classroom; how "supers" can clarify spelling of words and understanding of concepts; how the intimacy of television gives eye contact not possible in the traditional classroom; how visuals can be used to advantage; and many other examples.

The television teacher emphasizes the value of preparation for the telecast—preparation of the teacher through study based on the course teacher's guides, and preparation of the students in order that they will have proper orientation and vocabulary background to benefit from the television lesson—and of follow-up after the telecast to reinforce the concepts presented by the television teacher. He also stresses the "team" relationship between classroom teacher and studio teacher.

This is not the traditional lecture type of presentation. Mr. Fischbeck introduces a generous amount of humor and satire into his remarks which challenges the teacher to an introspection of present teaching practices—whether with or without television—and brings to them a desire to utilize the newer media in a more effective manner. Although this program is directly related to a general science series, the principles have equal applicability to other subject matter areas.

This presentation is available for either rental as a kinescope or on video tape . . . or purchase as a kinescope. RENTAL—$5 per kinescope lesson per Monday-Friday use (television rights NOT included); on video tape, $55 on user's tape or $60 on Library tape (one telecast use-period included). PURCHASE—$68.50 per kinescope print (for non-telecast use). Running time: 28 minutes.

(Produced by KNME-TV, Albuquerque, N.M.)

(UF-115) THE STUDIO TEACHER

This two-part lesson explains in simple, non-technical language the equipment and operations that are employed in the production of an instructional television lesson. The host, Mr. Hazen Schumacher, associate director of TV at the University of Michigan, describes the functions of such items as microphones, lights, cameras; describes the duties of various studio personnel, and explains some successful techniques for the use of various visual aids that are available to the studio teacher. Teaching techniques employing the chalkboard and its variations, pictures and slides, motion picture film, models, "real things", and various graphics are described and illustrated.

The program has strong application in the training of new "on camera" teachers or of informing classroom teachers of the preparation and processes necessary to produce a televised lesson. This program could also be used to help orient groups that are preparing a new series, or to help the general public understand operations in televised teaching. In fact, the program may be used in any situation where you desire to give a quick background of the activities involved prior to and during a televised lesson.

This presentation is available for either rental ($5 for Monday-Friday use) or purchase ($68.50 per print) on kinescope ONLY. In both cases, unlimited telecast rights ARE INCLUDED in the noted costs. Running time: 47 minutes.

(Produced under the sponsorship of the Ford Foundation)

HAZEN SCHUMACHER

145
OPI

TELEVISION TECHNIQUES FOR TEACHERS (UF-116)

16mm

Color-Sound 16mm Film (24 minutes)

In-Service

Realistic questions and practical answers about the use of television in the classroom abound in TELEVISION TECHNIQUES FOR TEACHERS (UF 116), an in-service, utilization film presentation available for **purchase or lease** from Great Plains National.

What happens when a teacher suddenly finds himself with a television set in his classroom and is faced with the problems of scehduling, review of programs, ordering materials and working the televised lessons into his daily lesson plans?

This film explores such a situation through the eyes and mind of Teacher Sam who, in a thoroughly open-minded manner, sets himself to the task of educating himself in the opportunities and pitfalls of classroom television utilization

While most of the filming was accomplished in the San Diego area, local references are minimal. The questions asked and answers suggested by the film reflect the wide experience gained by the Authority staff in working both with the San Diego project and with instructional television projects in other parts of the United States.

The central character of the presentation—Teacher Sam—is portrayed by Sam Snyder, curriculum coordinator for the San Diego Area ITV Authority and a former classroom teacher. Thus, Mr. Snyder renders the role in a most believable manner. The viewing teacher will have no problem identifying with Teacher Sam and the situations depicted.

TELEVISION TECHNIQUES FOR TEACHERS recognizes difficulties associated with the introduction of instructional television into classrooms and attempts to provide some practical answers that might be implemented in any classroom anywhere in the country. And . . . although the presentation is highly informative, it is not pedantic in its manner. The approach is light and entertaining.

TELEVISION TECHNIQUES FOR TEACHERS will undoubtedly have a broad yet special appeal to many educational groups—administrators, principals, old and new teachers, professors of education—and could even be effectively used to show lay people some of the problems encountered by teachers as they encounter the use of television in their classrooms.

TEACHER SAM . . . central figure in TELEVISION TECHNIQUES film is portrayed by SAM SNYDER, curriculum coordinator for the San Diego Area Instructional Television Authority.

HURRY! HURRY!—In an amusing sequence from TELEVISION TECHNIQUES, a school custodian is shown scurrying during a television set utilization "crisis."

—ALSO AVAILABLE WITH SPANISH-LANGUAGE SOUND TRACK—

Sale price of TELEVISION TECHNIQUES FOR TEACHERS (UF 116) is $148.50. This price includes reel, can and case . . . and television rights for the film's presentation. Rental fee for a seven-consecutive-day period, including television rights, is $60. The film may also be leased for non-televised preview or inspection purposes (for a Monday-Friday use period) for $15. This $15 fee is applicable to the purchase price if the film is ordered within 180 days of the rental period. Please contact Great Plains National for pricing information on the Spanish-language version of TELEVISION TECHNIQUES.

Produced by the San Diego (Calif.) Area Instructional Television Authority

146

16mm

GET THE PICTURE (UF-132)

Color/Sound 16mm Film (12 minutes)

In-Service

The full impact of any television program cannot be realized if the classroom television receiver is not properly tuned. The total effort of a highly skilled, professional communications team is lost if the receiver cannot adequately interpret the effect of this effort.

From this simple premise and with survey reports in hand which indicated the classroom teachers' need for advice and instruction in the proper adjustment of the classroom television receiver, Nebraska's Project ASERT produced GET THE PICTURE. The film deals succinctly but thoroughly with the many problems that can arise in this final link of the televised instruction chain.

The on-camera commentator is June Dilworth, director of school broadcasting for KCTS-TV at the University of Washington in Seattle. Miss Dilworth has long been prominent in national instructional television circles. She is a former vice president of the Department of Audiovisual Instruction of the National Education Association.

Television receiver problems demonstrated and solutions offered in GET THE PICTURE include:

Too much or too little contrast . . . too much or too little brightness . . . lack of horizontal hold adjustment . . . lack of vertical hold adjustment . . . antenna or set placement problems (ghosts, snow, interference, excessive signal, co-channel interference) . . . and poor adjustment of fine tuning.

Project ASERT also developed a four-page illustrated manual entitled, "Adjusting a Television Receiver," which may be used in conjunction with GET THE PICTURE. A copy of the manual accompanies the film. The publication has already received wide national attention. To date, more than 40,000 copies have been distributed in the United States and Canada. Contact Great Plains National for information on obtaining additional copies of this manual.

JUNE DILWORTH

Purchase price of GET THE PICTURE is $72.50. This price includes television rights. A copy of the film may also be rented for a Monday-Friday use period for $15. The preview rental price of $15 does NOT include television rights . . . but the amount may be applied to purchase of the film if same is ordered within 180 days from the rental period.

Produced by Project ASERT, Lincoln, Nebraska, pursuant to a Grant from the United States Office of Education, Department of Health, Education and Welfare

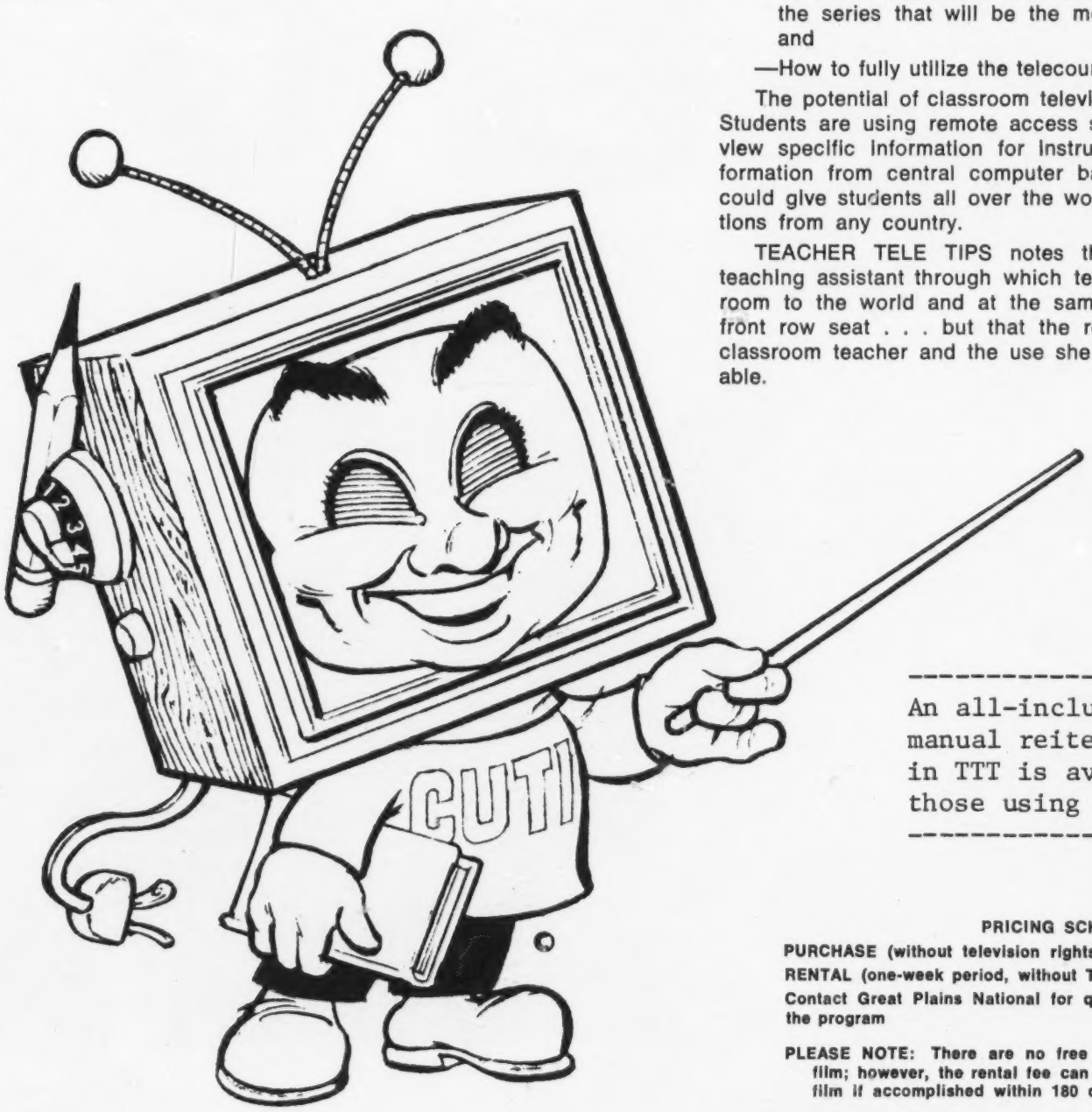
TEACHER TELE TIPS

16mm

Color 16mm Film (20 minutes)

In-Service

TTT's on-screen host is CUTI (see below), an engaging and informative puppet symbolizing the reason for the film -- Classroom Utilization of Televised Instruction.



Children in school today are constantly exposed to a variety of media. They are as much at home with films and tape recorders as they are with textbooks and blackboards. Television can become a part of this educational science if the teacher in the classroom is willing and has the skills to integrate television viewing into her curriculum.

This is what TEACHER TELE TIPS is all about—giving the classroom teacher the skill to use television to take her students beyond the four walls of the school room. Television is not a substitute for the classroom teacher but rather a resource to be used to fit the particular needs of a particular situation.

The basic information presented in TEACHER TELE TIPS:

—The proper physical arrangements of the room to maximize viewing for each student;

—How to choose from the vast amount of materials available, the series that will be the most beneficial to each class; and

—How to fully utilize the telecourse after it has been selected.

The potential of classroom television has barely been tapped. Students are using remote access systems which allow them to view specific information for instruction or review selected information from central computer banks. Television via satellite could give students all over the world access to quality productions from any country.

TEACHER TELE TIPS notes that television is a valuable teaching assistant through which teachers can open their classroom to the world and at the same time give every student a front row seat . . . but that the real secret of success is the classroom teacher and the use she makes of the material available.

An all-inclusive fold-out manual reiterating points made in TTT is available for use by those using this film.

PRICING SCHEDULE

PURCHASE (without television rights) $160

RENTAL (one-week period, without TV rights) .....$ 15

Contact Great Plains National for quotations on television use of the program

PLEASE NOTE: There are no free previewing privileges for this film; however, the rental fee can be applied to purchase of the film if accomplished within 180 days from rental date.

Film Strip

TELEVISION IN YOUR CLASSROOM (SFS-1)

Color-Sound Film Strip (12 minutes)

In-Service

The teacher and his classroom television set can be a winning team—but such a successful combination of man and machine is not necessarily an easy one to achieve.

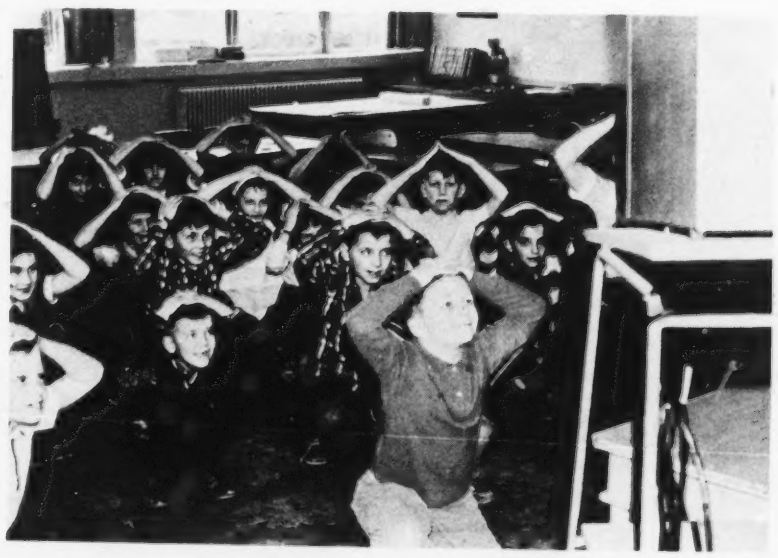
Utilization of television in the classroom requires the understanding of several basic elements unique to the medium. The film strip described on this page clarifies the concept of television as a teaching device which requires the cooperative effort of all involved in instructional television presentations—those concerned with the actual production of the telelessons, curriculum planners, administrators and the classroom teacher.

Though light and fundamental in its approach, "Television in Your Classroom" solidly brings home all points presented by graphically emphasizing five basic elements of effective instructional television utilization:

—*The unique importance of study guides*
—*The proper adjustment and placement of the classroom television set*
—*The role of positive teacher attitude*
—*The significance of effective follow-up activities*
—*The distinct usefulness of evaluation and feed-back by the classroom teacher*

This color film strip is accompanied by a twelve-minute audio narration tape (recorded at 3¾ inches per second). Photos on this page are representations of the 44 color frames comprising the strip. All material contained in the presentation has been cleared for television use.

Purchase price of this utilization package (film strip and audio tape) is $15. In order to make this extremely useful item available at a minimum sale price, Great Plains Library CANNOT provide the set on either a preview or rental basis—SALES ONLY.



(Library of Congress Catalog Card No. Fi A 68-4170)

Produced by the ILLAHEE Group of the Puget Sound Instructional Television Association in Washington State

USL 149

ART IN TEACHING

Fifteen, 30-minute lessons

In-Service

Although this telecourse deals fundamentally with teacher education in the elementary art field, its "reason for being" lies on a much broader plain. Its ultimate purpose: to foster realization in the teacher that concepts developed in a good art program are extremely beneficial in other learning experiences of the elementary child.

As a result of the course, the teacher should be able to help children develop: a keener awareness of their environment . . . a finer sense of discrimination through their judgment of art and choice of materials . . . and greater self-confidence through acceptance of their own art expression.

ART IN TEACHING should also give the teacher insight into helping the children: develop their own ideas to the best of their ability . . . find a constructive outlet for their thoughts and feelings . . . and strengthen concepts by visual reiteration.

This in-service course is built on two basic elements which are vital to art education: the creative art experience, which embraces all activities of the teacher while she is visually expressing ideas or feelings . . . and art expression, the end result of the teacher's creative art experience—the finished painting, for example.

The telecourse shows classroom teachers actively engaged in conducting art experiences. Samples of children's art work are also shown to help the teacher better understand what art means to children and how important it can be for the children who create it. ART IN TEACHING shows how a teacher can work with a great variety of simple art materials . . . and shows the teacher actually working with these materials.

A viewer's guide accompanying the course notes that the chief reason for concentrating on the "art experience" is the benefit to be derived by EVERY SINGLE child from such an experience. The viewer's guide, in addition to a complete outline of every lesson, contains extensive bibliographies and a page of "recipes" for various art-fashioning materials (plaster of Paris, cornstarch clay, sawdust pulp, etc.).

The teacher must develop her own self-confidence in working with various art materials. She must know about the different ways of motivation and be prepared to take advantage of unplanned motivation possibilities. She must realize the importance of providing adequate time for the children to work and have a genuine appreciation for the personal value of art experiences for every child. These ideas are fully developed in ART IN TEACHING, and consequently make the course extremely valuable not only from the standpoint of dissemination of subject matter content . . . but in the actual shaping of good teaching attitudes.

In summary form, ART IN TEACHING explains the role of the classroom teacher in: planning the art program, motivating the pupil, sustaining an interest in art, leading group activities, evaluating pupils' work, displaying art work . . . and in working with the art media of painting, drawing, modeling, paper construction, papier mache, puppets, printing, weavery and stitchery.

This series, prepared through the cooperation of both regional and state art advisory committees in New England, was used as the basis for regional workshops in New Hampshire during the 1966-67 school year. Classes (two hours in length) followed the television lessons in 12 regional centers throughout the state. The workshop classes were designed to supplement and develop concepts presented during the telelessons.

The series, carried as a University of New Hampshire extension course, carried three hours of credit applicable to certification requirements of the New Hampshire State Department of Education. The viewer's guide accompanying the course contains a detailed list of art materials suggested for workshop situations involving 30 to 35 participants.

TV TEACHER: Mrs. Betty Hach

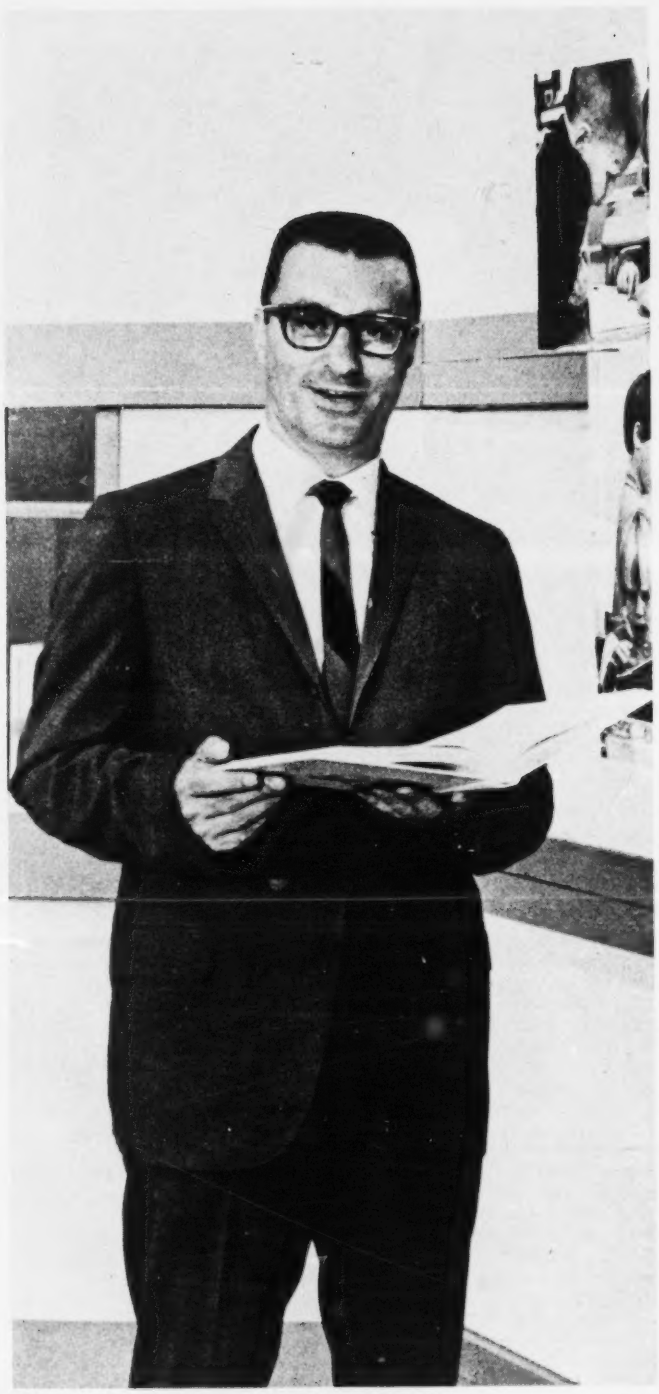
The telecourse is available for lease only on videotape from the Great Plains Library. The lesson summaries:

1. **DRAWING—introduces the series by exploring trends in art education . . . encourages experimentation in less traditional drawing materials and in the combination of mediums.**
2. **PAINTING—helps teachers become familiar with materials through painting experiences . . . shows how children's growth is evidenced in their paintings.**
3. **MOTIVATION—emphasizes the importance of motivation . . . stresses the necessity of flexibility in planning and initiating motivation.**
4. **PAPER AND PAPER CONSTRUCTION—encourages the use of paper in both two- and three-dimensional construction . . . familiarizes teachers with the various tools used in paper construction.**
5. **PAPIER MACHE—provides experience in manpulating papier mache into three-dimensional forms that are permanent and light weight . . . discusses ways of organizing the classroom for papier mache work.**
6. **ROLE OF THE TEACHER—encourages teachers to utilize their effective teaching techniques from other subject areas in the art experience . . . discusses the nature and importance of guidance.**
7. **PUPPETS AND PUPPETRY—emphasizes that puppetry can be used at any age level if modified to meet the needs of the situation . . . discusses various types of puppets and their construction.**
8. **EVALUATION—stresses the importance of evaluation . . . discusses various approaches to evaluation.**
9. **PRINTING—stresses design quality such as color, space, light and dark, and texture . . . discusses various printing techniques and materials.**
10. **WEAVING—encourages experimentation in weaving, stichery, applique and hooking . . . develops an appreciation of the craftsmanship of past cultures.**
11. **GROUP PROJECTS—discusses various approaches in organizing group art experiences . . . shows how children can develop respect for the abilities of others and learn to share experiences, materials and tools.**
12. **MODELING AND SCULPTURING—develops an awareness of the potential and limitations of various modeling materials . . . relates design elements such as volume, mass, form, texture and balance to modeling and sculpturing.**
13. **ART APPRECIATION—discusses more opportunities which might stimulate or develop a greater appreciation of art in the children.**
14. **ART FROM THE SCRAP BOX—helps teachers to develop resourcefulness and ingenuity in finding and combining materials which were originally made or used for a purpose other than art.**
15. **DISPLAY—emphasizes that display of art work is a part of the total program . . . summarizes briefly the previous lessons in the course.**

Quad tapes or a kine of typical lessons from the course—along with a sample copy of the accompanying viewer's guide—are available for previewing purposes from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by the University of New Hampshire at WENH-TV

CPI 150



JOHN PESCOSOLIDO

A CHILD READS

Fifteen, 30-minute lessons

In-Service

This series in teacher education is designed to help classroom teachers understand the reading and learning process so that they might become more effective teachers of reading.

The course focuses its attention on the needs of the individual child and emphasizes the central point that techniques in reading instruction are a means to an end, not an end in themselves. It attempts to familiarize the teacher with a wide variety of currently available instructional methods and to demonstrate their use in typical classroom situations.

This is done (1) to help the teacher see the necessity for individualizing her instruction and (2) to provide her with a variety of methods from which she can select those best suited to the needs of her students.

The television teacher for A CHILD READS is Dr. John R. Pescosolido. He is a native of Providence, Rhode Island, and a graduate of the Central Connecticut State College, New Britain, Connecticut, where he now serves as professor of education and director of the Reading-Language Arts Center. He received his master of arts degree and doctor of philosophy degree from the University of Connecticut.

Dr. Pescosolido has been a consultant to the New England Education Assessment Project in Reading, and an adviser on reading to the educational technology industry. He is author of the book, *Reading: Approaches and Ritual* and has also written a series of textbooks on spelling. In addition, he is co-author of a set of teacher manuals, designed to accompany a nationally-distributed series of literature texts.

Sample previews of typical pre-selected lessons from A CHILD READS are available on either quadruplex video tape or kinescope. A sample copy of the teacher's guide may also be obtained for evaluation.

LESSON OUTLINES: Titles and Annotations

1. **THE NATURE OF READING:** presents an investigation of the nature of the reading process and its place in the communicative cycle.
2. **FACTORS THAT AFFECT READING:** centers about the stages of reading development (readiness, initial reading, rapid progress, use of reading and reinforcement) as described by Dr. William S. Gray.
3. **PROBLEMS THAT INHIBIT OR DELAY LEARNING:** focuses on three sets of factors—cultural, instructional and neurological—which may inhibit or delay success in learning to read.
4. **CLASSROOM DIAGNOSIS:** recalls the recommendation of Dr. Ruth Strang that diagnosis become an intrinsic part of teaching.
5. **INDIVIDUAL DIAGNOSIS:** presents a cooperative approach to diagnosis and remediation as one of the most effective plans to assist children who experience failure in reading.
6. **CLASSROOM ORGANIZATION:** places some organizational patterns in historical perspective and some contemporary patterns are explored.
7. **INDIVIDUALIZED READING:** explores and explains one teacher's approach to this multifaceted pattern of organization.
8. **READING READINESS:** discusses the various factors that influence a child's readiness.
9. **DIRECTED READING LESSON:** discusses three of the four major parts of a directed reading lesson—the introduction, the reading of a story and skills development.
10. **EXTENDING THE BASIC PROGRAM:** discusses the final aspect of a directed reading lesson—extended activities.
11. **PHONICS AND AUGMENTED ALPHABETS:** focuses on three specific phonic approaches—analytical-gradual, intensive, and augmented alphabets designed to facilitate the mastery of sound-symbol relationships.
12. **LINGUISTICS:** focuses on the linguistic approach to the teaching of reading and some of the many linguistically oriented materials available today.
13. **TECHNOLOGY AND READING INSTRUCTION:** focuses on a number of innovations in methods and materials for classroom use.
14. **THE STUDY SKILLS:** examines four areas in the study skills phase of instruction—locating information, organizing data, understanding and evaluating, and retention of pertinent material.
15. **CHILDREN'S LITERATURE:** discusses children's literature and its place in the total curriculum.

Produced by the University of New Hampshire at WENH-TV

DYNAMICS OF CLASSROOM BEHAVIOR

Twelve, 30-minute programs

In-Service

This fascinating series centers about the forceful style and thoughtful ideas of a highly-skilled teacher—Dr. Rudolf Dreikurs, emeritus professor of psychiatry at the Chicago Medical School.

The programs of DYNAMICS OF CLASSROOM BEHAVIOR were videotaped in a classroom setting at the University of Vermont during the summer of 1969. Led by Dr. Dreikurs, the on-camera class members are drawn—through a series of incisive discussions and revealing demonstrations—to an understanding of student motivation in the classroom.

Dr. Dreikurs, one of the original associates of Alfred Adler, has probably done more than anyone else to keep alive—to teach, demonstrate, propagate and develop further—the specific Adlerian technique of counseling and psychotherapy; that is, the counseling of one person, or even an entire family, before an audience of professional or otherwise interested listeners.

DYNAMICS OF CLASSROOM BEHAVIOR, designed for teachers, principals and counselors, examines the principles of bringing about change in student behavior through encouragement, application of logical consequences, group discussion and use of group dynamics principles.

Among the problems examined during the series: learning and behavior, the slow learner, the underachiever, the acting-out and the passive resistant pupil, and the exceptional and the handicapped child.

A booklet of program summaries, authored by Dr. Dreikurs, accompanies the DYNAMICS OF CLASSROOM BEHAVIOR series. A few quotes from the booklet:

"Children express their sense of equality through their unwillingness to submit to the demands of adults, of teachers and parents. Their situation is similar to the problems of civil rights. The rebellion of children against the dominant adults is part of the rebellion of blacks to white supremacy, of labor to management, women to men. Wherever a group has been suppressed in the past, it now claims its equal rights, demands participation in decision-making . . .

"If one would suggest to teachers to avoid discouraging a disturbing child, they often would not know what else to do. Most of our supposedly corrective measures have a discouraging effect on the child. The techniques of encouraging children to learn is so crucial that a whole semester course in teacher's training should be devoted to it. . . .

"For us, behavior is the real issue because it expresses the goal of the child. We are not interested in behavior modification, only in motivation modification. Merely changing behavior is not sufficient; we have to understand and change the concept and goals of the child which led to the behavior. . . ."

Sample previews of typical pre-selected lessons from DYNAMICS OF CLASSROOM BEHAVIOR are available on either quadruplex video tape or kinescope. A sample copy of the accompanying Program Summaries booklet may also be obtained for evaluation.

1. **THE NECESSITY OF INFLUENCE**—Dr. Dreikurs reviews the trend in education from the strict teacher-student relationships of pre-World War II to the more permissive attitude in the classroom today. He equates the present upheaval situation in the schools to the problems of civil rights. He stresses the workability of influence rather than punishment to develop attitude changes in the student.
2. **RECOGNIZING MISBEHAVIOR GOALS**—By analyzing the misbehavior of children, Dr. Dreikurs offers an understanding of the motivation of the individual child. By knowing what a child is trying to achieve by his action, a teacher or parent is better able to redirect this action. Dr. Dreikurs discusses four misbehavior goals: desire for attention; power; revenge; and desire to be left alone.
3. **POSITIVE VERSUS NEGATIVE ACTION**—In order to take positive steps toward helping a child, the adult must remove himself from the child's provocations. Dr. Dreikurs discusses this basic premise in dealing with the four misbehavior goals of children. Members of the class present examples of misbehavior with a description of their responses.
4. **THE ESSENCE OF ENCOURAGEMENT**—Encouragement is the key word in dealing with children. In general, the process of encouragement implies the ability to build on strength and to ignore and to minimize weaknesses. Dr. Dreikurs and his students explore various kinds of encouragement and "non-encouragement".
5. **DEMOCRACY AND ANARCHY**—Dr. Dreikurs discusses group dynamics. He stresses the necessity of creating a group atmosphere in which all students become willing to learn.
6. **THE COLLISION COURSE OF EDUCATION**—Most educators are ill-prepared to solve their problems in school. It is difficult to establish the mean between anarchy and autocracy. Dr. Dreikurs discusses the ability to establish democracy in the classroom.
7. **THE MOTIVATION TO LEARN**—A group of youngsters talks with Dr. Dreikurs. The purpose of the lesson is to find out what they think and, secondly, to demonstrate how to talk to them.
8. **THE STORY OF DANNY**—During this lesson, Dr. Dreikurs demonstrates a method of analyzing a written report of a child's behavior. Adler used this method to train people in increasing their sensitivity and diagnostic ability.
9. **KEY TO UNDERSTANDING**—Dr. Dreikurs discusses the ability of a teacher or parent to exert influence on a child by utilizing the principles of logical consequences.
10. **CASE ANALYZATION**—Most teachers seek an answer to their problem before they understand its nature. By first analyzing the behavior of the child, Dr. Dreikurs demonstrates how to achieve modification of motivation. Merely changing behavior is not sufficient; the teacher has to understand and change the concept and goals of the child which led to the behavior.
11. **THE HANDICAPPED**—This lesson deals with the culturally and physically handicapped child. Three students present their experiences and the problems which they had encountered.
12. **CLARIFICATION AND EVALUATION**—This is a summary of the previous lessons. Dr. Dreikurs clarifies specific points and gives an opportunity for disagreement from the television class.

Produced by Vermont Educational Television at WETK in Burlington

121 152

16mm

ENRICHMENT PROGRAMS FOR INTELLECTUALLY GIFTED STUDENTS

Fourteen, 30-minute lessons
In-Service

This series of programs is tailored specifically for the education of teachers who are or will be working in the intellectually gifted field.

It is replete with examples of innovative teaching techniques. And—although it deals specifically with the intellectually gifted—educators have noted that methods and techniques employed in the filmed (black and white) series would be applicable to virtually all teaching situations.

The series is divided into three specific units of study embracing the following developmental activities (lesson numbers and titles are also noted):

I—DEVELOPMENT OF SCIENTIFIC DISCOVERY, METHODOLOGY AND INVESTIGATION THROUGH A STUDY OF GRAPHIC REPRESENTATION OF STATISTICAL INFORMATION (Application of Benjamin Bloom's and others' Taxonomy of Educational Objectives: Cognitive Domain **to the study of mathematics).**

1. **Knowledge**
2. **Comprehension**
3. **Application**
4. **Analysis**
5. **Synthesis**
6. **Evaluation**

II—DEVELOPMENT OF CREATIVE EXPRESSION THROUGH A STUDY OF THE LITERARY ELEMENT OF CHARACTERIZATION (Application of J. P. Guilford's "Structure of Intellect" to the development of creative expression).

7. **Cognition**
8. **Memory**
9. **Convergent Thinking**
10. **Divergent Thinking**
11. **Evaluation**

III—DEVELOPMENT OF CRITICAL APPRECIATION THROUGH A STUDY OF THE FUNDAMENTAL FORMS OF MUSIC (Application of Jerome Bruner's description of the stages of learning in The Process of Education **to the development of critical appreciation).**

12. **Acquisition**
13. **Transformation**
14. **Evaluation**

In a departure from its usual "video tape, lease-only" policy, Great Plains Library is making this series available ON FILM ONLY and on a SALE ONLY basis. **Single lessons from the series may be purchased for $47.39 per lesson. Cost of the entire series is $663.46.** The filmed lessons are correlated with material contained in a 55-page Viewer's Guide.

The series was produced by California Project Talent, a cooperative research program of the U.S. Department of Health, Education & Welfare; the California State Department of Education; and the Enrichment Demonstration Center of the Los Angeles City Schools. Photos on this page show Los Angeles school children studying at enrichment materials centers.

Great Plains Library is distributing the series in collaboration with Acme Films and Videotape Laboratories of Hollywood, California.

Films of typical lessons from the course—along with a sample copy of the Viewer's Guide—are available for previewing purposes upon request from Great Plains. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by California Project Talent

MOTIVATING CHILDREN TO LEARN

Fifteen, 30-minute programs

In-Service

MOTIVATING CHILDREN TO LEARN—Program titles and annotations:

1. **OUR PRESENT EDUCATIONAL DILEMMA—This introductory lesson presents an examination of the educational environment of today where traditional methods of raising children no longer bring results. Dr. Dreikurs introduces the teleoanalytic approach which deals with the purposes and holistic perception of the total child in his total environment.**
2. **CLARIFICATION OF BASIC PRINCIPLES—A child's personality can be changed through encouragement and by stressing the fact that each individual is worthwhile as he is. By changing a child's motivation, that child becomes better able to find his place without the horrible fear of being inadequate.**
3. **DOUGLAS—During this lesson, Dr. Dreikurs interviews Douglas, his mother and his teacher in an effort to understand why he has difficulties and how he could be helped. The process of encouragement is stressed as one of the essential means by which a child can be helped to change his opinion of himself.**
4. **CHANGING THE CHILD'S RELATIONSHIPS AND GOALS—The first step in changing a child's motivation is observation. By watching the child's reactions, his goals can be determined. Once this is done, concrete recommendations can be made concerning what the parent or teacher can do to help the child. Group discussions are stressed as a method of resolving conflict.**
5. **LOGICAL CONSEQUENCES AND PUNISHMENT—This is the first of five lessons conducted jointly with Mrs. Grunwald. The discussion centers around the basic principle of applying logical consequences and how to distinguish them from punishment. Applying logical consequences and avoiding punishment provides an atmosphere in which children can grow without fighting, without feeling subdued.**
6. **CONSEQUENCES #2—The discussion of logical consequences is continued. The difference between natural and logical consequences are explained. Natural consequences take place without any interference from adults, while logical consequences are arranged by by them.**
7. **A LEARNING PROBLEM—The case of Christopher, age 10, is discussed. He is hyperactive, has difficulties in reading and spelling, tends to forget and is messy. By analyzing the situation, including his family constellation, this becomes a typical case where behavior and learning problems go hand-in-hand.**
8. **ENCOURAGEMENT—A child needs encouragement like a plant needs sun and water. Whatever we do to a child, regardless of how justifiable it may be, its effect will depend to a large extent on whether we have increased his self-confidence or diminished it. The discussion stresses encouragement as a means to restore in the child faith in himself, in his work and in his social worth.**
9. **READING DIFFICULTIES—Teachers are very much alarmed about the many children who fail because they have not learned how to read. In order to help these children, it becomes a question of understanding their entire personality development and not examining their reading difficulties in isolation. The teacher who concentrates her efforts toward the elimination of previous failures and who builds up the child will find that he will learn to read with any method she may use or with the one he responds to best.**
10. **EDWARD—This session consists of an interview with a mother and her son, Edward. This program emphasizes the necessity for family counseling as well as counseling for the child who is misbehaving. Positive recommendations should be given for helping not only the child but also the rest of his family.**
11. **GROUP DISCUSSIONS—In this program, Dr. Dreikurs discusses the effectiveness and the procedure of regularly scheduled group discussion in the classroom. Group discussions are a necessary procedure in the classroom, not only because today the peer group has replaced the authority of the adult, but mostly because without them a true democratic setting cannot be established.**
12. **GROUP DISCUSSION—In this program, five children, ages ten and eleven, are present. They help to demonstrate some of the techniques for a teacher to stimulate an effective discussion.**
13. **GROUP DISCUSSION—A group of children, ages twelve and thirteen, are present for a demonstration of group discussion. Many teachers are reluctant to hold this type of discussion because they feel they are not sufficiently trained. However, as long as a teacher uses common sense, encourages the children to express themselves freely and shows respect for what each child is saying, she is bound to raise the morale of her class.**
14. **GROUP DISCUSSION WITH TEENAGERS—This discussion is different than those before because it centers around the discussion of values. The main topic is the generation gap.**
15. **SUMMARY—Dr. Dreikurs summarizes the information stressed in the previous lessons and defines the main points of the course.**

DR. RUDOLF DREIKURS

This television series—which demonstrates techniques for motivating children—seeks to help parents and teachers understand children . . . and seeks to show methods of dealing with children in order to assist their positive growth in school.

Television teachers Dr. Rudolf Dreikurs and Mrs. Bernice Grunwald note that the Program Summaries booklet designed for use with the MOTIVATING CHILDREN TO LEARN series plays an important part in full understanding of the televised programs.

The booklet reports and comments on the content of each televised class session. Much of the interaction taking place in the class can only be seen; thus, the motivating principle may not be conveyed openly in the oral comments of the participants. In order to be prepared, viewers are advised to read the booklet comments before viewing the broadcast.

Dr. Rudolf Dreikurs was born in Vienna in 1897 and received his M.D. degree from the University of Vienna. After completing a residency in psychiatry, he became active in the field of social psychiatry. He worked closely with Dr. Alfred Adler in conducting child guidance clinics.

Dr. Dreikurs is Professor Emeritus of Psychiatry at the Chicago Medical School and Director of the Adler Institute of Chicago. He has lectured at colleges and universities throughout the world. Dr. Dreikurs has probably done more than anyone to teach, propagate and develop Adlerian techniques of counseling and psychotherapy—a method that can be considered as being in the forefront of today's social psychiatry.

He is the author of many books including: *The Challenge of Marriage, The Challenge of Parenthood, Fundamentals of Adlerian Psychology, Psychology in the Classroom, Children: The Challenge* (with Soltz), *Logical Consequences* (with Grey), and *Encouraging Children to Learn* (with Dinkmeyer).

Mrs. Bernice Grunwald is an instructor at the Alfred Adler Institute in Chicago, and a public lecturer instructing school personnel all over the country.

She received her B.E. degree from Pestalozzi-Froebel Teacher's College in Chicago; her M.A. from Roosevelt University, Chicago; and a diploma in child guidance and counseling from the Alfred Adler Institute. Mrs. Grunwald was a teacher of socially maladjusted children in Gary, Indiana, from 1948 to 1969 and is now a group discussion leader for under-achievers for the Family Education Association of Chicago. She has been a staff member of Rockford (Illinois) College, LaVerne (California) College, and Oregon State University at Corvallis.

Sample previews of typical pre-selected lessons from MOTIVATING CHILDREN TO LEARN are available on either quadruplex video tape or kinescope. A sample copy of the accompanying Program Summaries booklet may also be obtained for evaluation.

CGI

SCIENCE IN YOUR CLASSROOM

Fifteen, 30-minute programs

In-Service

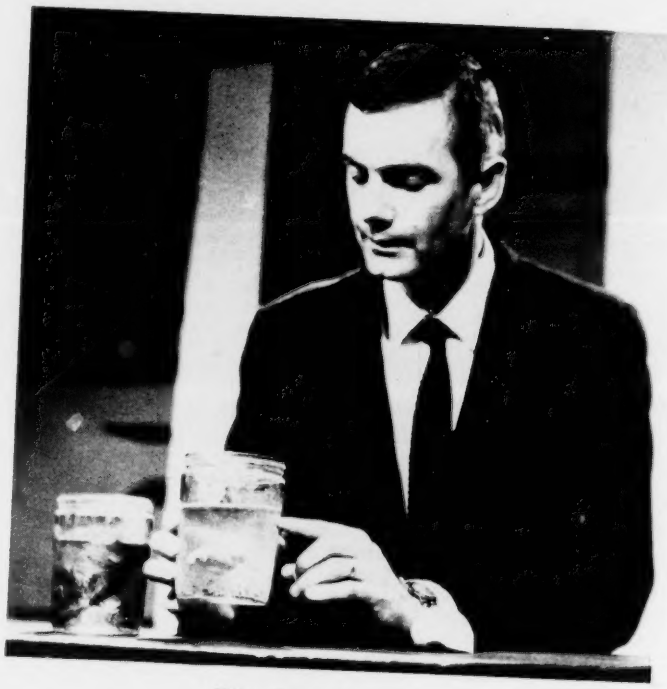
This series in science education for teachers is designed to aid the teachers in guiding the children to learn how to produce, collect, evaluate, organize and use information. It supports the thesis that the learning experiences that science can provide should occupy a dominant, or even key, position in the elementary curriculum.

The telecasts are basically motivational. Their aim is to give an overview of the subject, illustrating it with many examples and demonstrations, rather than being a step-by-step explanation of a single science activity. Each telecast includes generalizations about teaching science, which constitute the framework of the series. They are intended to be reference points for developing a personal philosophy and practices relative to teaching elementary school science.

Each television lesson includes studio demonstrations of science activities that can be carried out by children, filmed visits to classrooms in which the children are engaged in these activities, so-called "model" or "laboratory" situations involving children, and, occasionally, interviews with teachers and other persons interested in science at the elementary level. These various experiences show ways in which the main ideas of the lesson can (and have been) put into practice.

SCIENCE IN YOUR CLASSROOM is supported by an extensive study guide which is designed for use by teachers in work sessions and includes materials, lists and report books for these work sessions.

Sample previews of typical pre-selected lessons from this series are available from Great Plains National on either quadruplex video tape or kinescope. A sample copy of the accompanying teacher's guide may also be obtained for evaluation.



TV Teacher
KELVIN DALTON

SCIENCE IN YOUR CLASSROOM program titles and synopses:

1. **ELEMENTARY SCIENCE TODAY**—helps the viewer develop a personal set of contemporary educational goals and determines the value of science activities in reaching these goals.
2. **ACTIVITY-CENTERED SCIENCE**—helps the viewer decide what kinds of activities are most appropriate in terms of the goals of their science program and helps in determining the teacher's role in these activities.
3. **PLANNING SCIENCE ACTIVITIES**—helps the viewer develop a procedure for planning the kinds of science activities that they feel are most appropriate to their own general educational goals.
4. **EVALUATING PUPIL PROGRESS**—helps the viewer determine appropriate ways and means of measuring the progress of their pupils toward the goals of their science program.
5. **OBSERVATION**—helps the viewer understand the necessity of giving children every chance to utilize and develop their information-collecting powers of observation.
6. **MEASUREMENT**—suggests methods of introducing children to concepts that measurement is the process of comparing an unknown to a known quantity and that all systems of measurement are arbitrary, although not equally useful.
7. **EXPERIMENTS**—explains the necessity of helping children understand not only the ground rules of experimentation, but its limitations as well.
8. **SUPPLEMENTING DIRECT EXPERIENCES**—helps the viewer in the discriminate use of carefully selected reference materials which enable children to acquire and develop skills of obtaining valid information from sources other than direct experience.
9. **LIVING THINGS IN THE CLASSROOM**—helps the viewer to understand that the study of living things may enable children to better understand how other species manage to survive and through this understanding be better able to make the critical decisions that will insure their own survival.
10. **MODELS AND AUDIO-VISUAL AIDS**—illustrates the use of models and audio-visual materials to reinforce and expand the concepts that pupils develop through direct experience. However, they should not be used as substitutes for direct experiences that are both possible and practical to provide.
11. **COLLECTING AND CLASSIFYING**—helps the viewer to utilize the child's natural desire to collect things in introducing them to the processes involved in classifying things.
12. **THE OUTDOOR LABORATORY** — demonstrates some of the advantages that experience in an outdoor laboratory have over classroom activities designed to meet the same objectives.
13. **THE FIELD TRIP**—helps the viewer understand that field trips are an integral part of the total science program and should provide children with a reasonable amount of freedom to explore their environment as their interests direct them.
14. **NEW PROGRAMS IN ELEMENTARY SCIENCE**—examines the philosophies, goals, methods and materials of some representative new programs in elementary science.
15. **EVALUATING YOUR SCIENCE PROGRAM**—suggests criteria that might be used in evaluating an elementary school science program and summarizes the content and main ideas of this course.

Produced by the University of New Hampshire at WENH-TV

6155

READING THROUGH TELEVISION

Twenty-four, 15-minute lessons
Ungraded

The primary purpose of the READING THROUGH TELEVISION series is two-fold:

—The development and testing of a pictorial language to accompany, support and control—through modern media—the beginning stages in reading and learning a language; and

—The provision of means by which these early stages can lead to a broadening and enlarging of man's capacity to read and understand.

Each of the video tape lessons of READING THROUGH TELEVISION performs an independent teaching task even when it goes unsupported by text or teaching aid. The telecourse provides the minimal essentials of reading and writing standard English—starting from zero knowledge.

To drop-outs and discouraged underachievers it brings a new perspective and a new hope by simplifying the learning task and limiting the field of endeavor so success can be experienced from the start. READING THROUGH TELEVISION provides enough reinforcement to teach and reteach elementary reading skills, enabling participants to move with confidence from screen to printed page.

A wealth of supportive instructional materials is available for use with READING THROUGH TELEVISION. Included are books, recordings, filmstrips, sound motion pictures, audio tapes and workbooks. Contact Great Plains National for complete information on these materials.

Television teacher of READING THROUGH TELEVISION is I. A. (Ivor Armstrong) Richards, University Professor Emeritus at Harvard University. Throughout his career, Mr. Richards has been an influential figure in the literary world, with special interests in the writing of poetry and the development and teaching of literary criticism. He has also devoted a major portion of his time to the design of programs such as READING THROUGH TELEVISION, for beginning reading and second language teaching.

Mr. Richards was the recipient of the American Academy of Arts and Sciences' Emerson-Thoreau Medal for 1970. The award is made for distinguished achievement in the broad field of literature.

The first four lessons of READING THROUGH TELEVISION **(Programs One through Four)** visually display the meanings of a sequence of simple sentences uttered clearly on the sound track . . . with pauses for repetition. The viewers encode samples of the oral discourse in script, beginning with sentences composed of words using only seven letters of the alphabet, and building gradually with additional letters.

An unsophisticated learner is given a chance to come to terms with the conventions of writing, step by step. He sees how it is done. Spelling and punctuation, without being formalized through use of puzzling terms, build themselves into his experience. Repeating what he sees and hears, he is actively learning and acquiring for himself standard speech habits and the foundations of reading and writing.

In the balance of the lessons **(Programs Five through Twenty-Four)** a structural framework for the Language is assembled. All sentences studied are first presented orally, with picture-commentary and pauses for exact repetition of what is heard.

Accurate listening and retention of what is heard prepare the learner to see the relation of living language to its written form, and to respect the conventions that allow a reader to restore the spoken word from its encoding.

Idiomatic language, contractions, colloquial expressions and even interrogative, imperative and exclamatory sentences are postponed until the word order and the structural essentials of expository discourse in the common statement patterns of English have been displayed. Tense is made comprehensible as a concept by contrastive use of statements in future, present and past time.

Wherever it can help to expose syntactic-semantic relations within a sentence, animation is introduced into the stick-figure commentary that accompanies the sentence sequences. The viewer—listening, looking, repeating and finally testing his comprehension of what he is studying—begins to see how language works.

Each of these lessons opens with a look at the pages of *English Through Pictures, Book 1,* upon which the instruction is based. A finger points the order in which the sections of the page are to be read. The pages are then dramatized by on-screen actors who demonstrate the meaning of the pages and bring out essential relations of sentence to sentence.

The lesson for the day is then presented on cartoon film. New vocabulary and structure elements in the pages that have been dramatized are employed in a chain of thirty to forty related sentences with stick-figure commentary, spoken, illustrated and paused for repetition by the viewer.

But, where syntax in the introductory lessons was held to minimum essentials, this second grouping of lessons adds common patterns to the learner's repertoire, elaborating each by displayable stages.

Many underachievers taking this program as a review or "clean-up" course will read more widely and perhaps write in a more ambitious vocabulary even while they are following the course. Phonic skills are built into the course to make formal drills unnecessary. Learners cannot tell you how they acquire the skill to attack new words, but attack them they do, each moving into new territory largely at his own initiative and his own rate.

Sample previews of pre-selected lessons from READING THROUGH TELEVISION are available for free previewing from Great Plains National.

Produced by Language Research, Inc., Cambridge, Massachusetts . . .
in cooperation with the Ford Foundation

ED156

16mm

THE CETO TELEVISION TRAINING FILMS

Twenty-Four Presentations
Instruction in Television Production Procedures

"In my opinion, the CETO FILMS will find many uses in courses on television production, direction and media technology. I am able to highly recommend them to my colleagues in institutions of higher education . . . ."

". . . Using these excellent films as a springboard to discussion and practical exercises, we succeeded in having our educators speak the language of television and produce programs by the end of a four-day training institute. I would heartily recommend the CETO series as an aid to instruction in television production."

The foregoing are but a couple of comments from educators who have been exposed to the CETO TELEVISION TRAINING FILMS, an outstanding collection of twenty-four films produced by the Centre for Educational Television Overseas (now the Centre for Educational Development Overseas) in London, England.

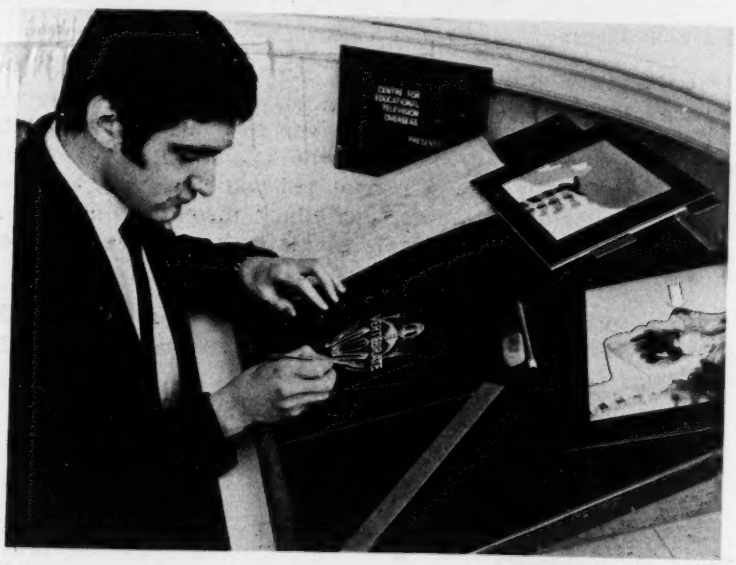
The CETO FILMS offer wide and varied application on many subjects and at all levels of production training. They will serve as basic instruction in production, direction and presentation techniques for new personnel. They will provide superior upgrading exercises for present production crews. They will offer enriching refresher experiences for "old hands." Or they will merely demonstrate—but in a most vital and vivid way— the skillful and correct use of the medium.

Twenty-two of the CETO TELEVISION TRAINING FILMS are black and white telerecordings . . . two are on color film (see UF-123 and UF-141 below). The presentations range in length from sixteen to thirty-three minutes.

THE PROGRAM NUMBERS, TITLES AND SYNOPSES:

(UF-124) WHO DOES WHAT?—This film outlines the tasks of all involved in production of a television program. The producer is informed of his budget, the production subject matter, the potential audience and scheduling conditions. He and his assistants research the subject, gather the talent and draft a script. Studio services are then contacted for graphics, still photographs and films. A studio rehearsal is planned. At this meeting are gathered the lighting and sound engineers, the floor manager, producer, designer and presenter. The proposed production reaches the studio . . . and the producer is seen already preparing for his next production (approx. 20 minutes).

(UF-136) FLOOR MANAGEMENT—The film discussion centers around how the 'expert on experts' uses his tact and skill to organize the many different experts in the studio into a working team. Part of an actual rehearsal is seen in progress, showing how the various difficulties are overcome and demonstrating the techniques used by the floor manager to translate the wishes of the director into operational fact. A floor manager explains the special signs used to communicate with people on the floor when the microphones are 'live' (approx. 32 minutes).



(UF-125) BASIC SHOTS—This film deals with the full range of human figure shots from the Long Shot to the Extreme Close-Up. It then considers the framing of shots when two people are involved . . . and those containing three, four and more people (approx. 19 minutes).

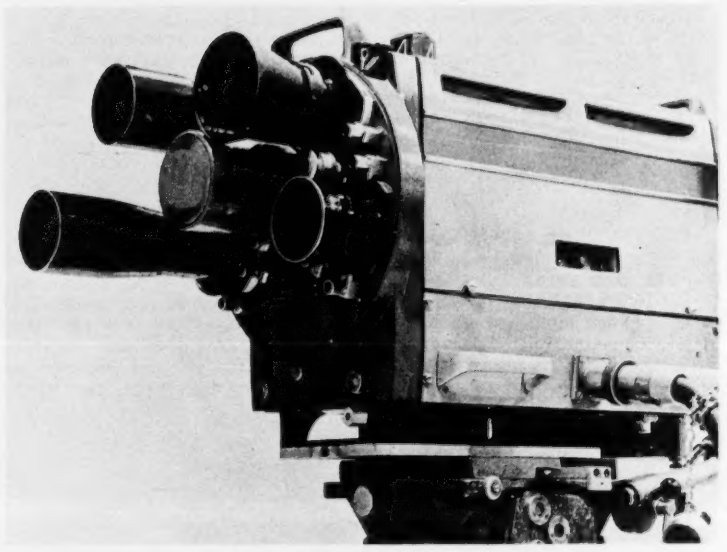
(UF-128) PRESENTATION TECHNIQUES—Part 1—"PRESENTATION BY . . ."—This film deals mainly with the performance and appearance of the presenter when addressing the camera directly or when showing the television audience some small object. It begins with some visual tricks showing the ease with which an apparently real image can be destroyed. The presenter then demonstrates and discusses his behavior and delivery, what clothes to wear and how to relate himself to the objects which the audience is viewing (approx. 23 minutes).

(UF-129) PRESENTATION TECHNIQUES—Part 2—PRESENTER AND STUDIO—The film deals with demonstrations of situations in which the presenter is required to walk around a large object or along a series of displays. The film's presenter shows how to deal with a number of objects without confusing the picture or the narrative. Maps, models, large diagrams and photographic blow-ups are used in these demonstrations. (approx. 23 minutes).

(UF-139) PEOPLE TALKING—The problems of camera direction and composition during an interview-type presentation are dealt with in this film. The factors involved are diverse—cross shooting, the angle of the chairs upon which the subjects are seated, the problem of reverse angle connected with the line of action, head size and matching shots (approx. 27 minutes).

(UF-130) DEMONSTRATIONS ON TELEVISION: Subject, "Physics on Television"—One of the most used techniques is demonstration, especially in the subject area of science. This film demonstrates the techniques used by experienced television producers on physics programs. Standard laboratory equipment which is difficult to televise is compared with specially chosen and prepared apparatus. The use of filmed inserts is also demonstrated as are the advantages of splitting the screen or superimposing to show an experiment and its measuring device at the same time (approx. 27 minutes).

(UF-131) WORDS AND LABELS—One important aspect of television communications is the written word. There are many techniques for showing printing and writing on the screen. This film considers the best methods generally available, particularly from the viewpoints of the presenter and director (approx. 23 minutes).



(UF-117) GRAPHICS—Demonstrated are the main steps in the production of word, photo, and simple animated captions . . . and other graphics in general use—along with advice on how to avoid poor reproduction on television (27 minutes).

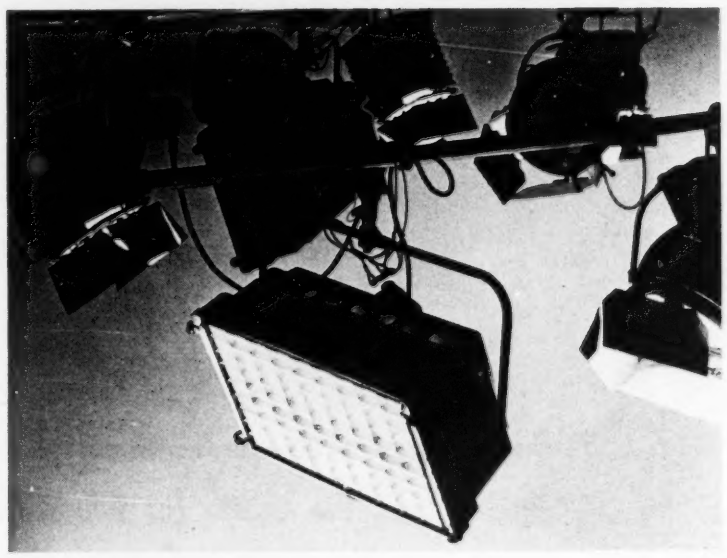
(UF-135) STILL PICTURES IN ETV—This film shows some criteria for a good still picture—taking into account shape, composition and grey scale. The use of superimposition of arrows, circles and words is demonstrated, as well as camera movement over a 'photo blow-up' and some fast methods of changing captions. A series of photographs taken on successive days illustrates 'compressed time' while an historical reconstruction is demonstrated by a series of drawings. Choosing between photographs and drawings is discussed. A final example combines good photography, music and camerawork in an artistic whole (approx. 27 minutes).

(UF-126) CUT OR MIX—The cut from one television camera to another—looking at the same scene from another angle—is similar to the actual cut made by a film editor before joining two pieces of film taken by the same camera in two different positions. The electronic effect known as the "mix" gives the same relatively gradual change of pictures as that known in the film industry as a "dissolve." This presentation offers useful advice to how to choose between the two manuevers in various situations (approx. 21 minutes).

(UF-127) SUPERIMPOSITION—The engineering principles involved in superimposition are explained. Then demonstrated are the various methods of insuring proper line-up of one camera picture with another. The film surveys some of the most commonly found examples of superimposition in which arrows, flashing signs and objects moved by black-gloved hands are used. A simple split-screen effect is also demonstrated (approx. 30 minutes).

(UF-118) SOUNDS GOOD—Various microphones and sound mixes are demonstrated and the importance of sound perspective is illustrated. Explained are some of the difficulties encountered in achieving good sound quality in a television studio. A series of demonstrations show how sound can be used to achieve effects which, if attempted visually, could cost a considerable amount of money (approx. 27 minutes).

(UF-120) USING LENSES—Part 1—THE LENS TURRET—The four lenses usually found on a television camera lens turret are demonstrated by their uses in 1-, 2-, and 3-shot situations. Demonstrated are problems of perspective, the pitfalls of using angled lenses, and techniques for smooth lens changes (approx. 16 minutes).



(UF-121) USING LENSES—Part 2—THE ZOOM AND OTHER LENSES—The film recapitulates the use of the four commonly-used turret lenses and then demonstrates narrow-angle and wide-angle lenses which lie outside this range, showing some of the situations in which these special lenses are vital. Proper use of the zoom lens is demonstrated and its use is compared with that of a tracking camera. Location examples are included to illustrate these lens uses (approx. 25 minutes).

(UF-119) BASIC LIGHTING—A small studio set is used to illustrate three and four point lighting. The effect of good and poor lighting is shown as is the effect achieved by lighting changes to portray both bright midday and moonlit night settings (approx. 31 minutes).

(UF-134) GOOD LIGHTING—Part 1—The fundamental principles of modeling a subject by means of light and shade are introduced. The basic three-light arrangement is demonstrated in considerable detail, showing how the positions of the key light, the fill light and the back light are controlled to produce the most satisfactory result. Different ways of lighting the background are explored (approx. 23 minutes).

(UF-137) GOOD LIGHTING—Part 2—This film continues the discussion of studio lighting begun in GOOD LIGHTING—Part 1. Unwanted shadows that plague directors are demonstrated and then eliminated. The difference between 'hard' and 'soft' shadows is explained. The three-light arrangement seen in GOOD LIGHTING—Part 1 is extended to the four-light arrangement and the 'modified three-light arrangement' which covers a large studio area. The discussion set presents an interesting lighting problem which is solved by the 'cross key' technique (approx. 28 minutes).

(UF-138) GOOD LIGHTING—Part 3—This film shows how the balance of studio lighting is controlled by the faders on a lighting console. The problems arising from a high or a low overall light level are explained and the use of the lens iris is discussed. The limited contrast range needed for a television camera is demonstrated and the implications concerning choice of wardrobe and design of slide captions considered. Ways in which the producer can help the engineer are shown. The limitations of a domestic receiver without d.c. restoration are also shown by comparison with a studio monitor (approx. 24 minutes).

(UF-122) SETS, CONSTRUCTION AND DISPLAY—This presentation concentrates on three commonly found production situations. The first is the "Presenter Set" in which one man gives a talk illustrated by still pictures, objects displayed on stands, and demonstrations in the studio and on film. The second is the "Interview Set." This set contains furniture arranged in such a way that the cameras can unobtrusively take interesting shots of the participants. The third is the "Drama Set," in this case the outside of a house and the corner of its garden, including a pond. The film examines in detail the planning and construction of these sets, parts of which are economically interchangeable. The pre-planning arrangements include the use of a model of the studio in which the arrangement of the scenery and electronic equipment can be tried before final selection. Stressed is the necessary spirit of cooperation which must exist between the designer and the lighting and sound engineers (approx. 21 minutes).

(UF-133) ANIMATIONS IN THE STUDIO—In the introduction the viewer is reminded of the animations which can be easily contrived using superimpositions from a second camera (see SUPERIMPOSITIONS and WORDS AND LABELS). The film goes on to examine the construction, lighting and use of a simple slide animation which allows a sequence of words or symbols to be revealed on the screen at exactly the right moment. Several other kinds of animation effects which can be produced in a television studio are explained and demonstrated, including such special effects as Moire fringes, the use of magnets and complicated cardboard animations (approx. 25 minutes).

(UF-140) ANIMATION ON FILM—This presentation explains the film animation process, step-by-step, and suggests materials which can be used in the construction of a camera rostrum and animation bench. An animated sequence is broken down in stages from the initial idea to the final photography. The techniques used for lighting and photographing this animated sequence are shown in detail (approx. 23 minutes).

(UF-123) MAKE-UP (a Color Film)—This film concerns itself with the basic rules of make-up for black and white television. The initial stages—cleansing, applying the foundation, shading, lighting and powdering—are demonstrated on a girl. Shown then are special treatment for the eyes, lips, hair and hands. Two male subjects of contrasting skin color are made-up. Tonal balance in such a situation is stressed as a means of helping the television engineer (approx. 25 minutes).

(UF-141) MAKE-UP—Part 2 (Color Film)—This presentation deals with basic techniques used in character make-up to show youth and age. It is also concerned with make-up problems involved in the aging of historical characters. The make-up artist demonstrates—on a 25-year-old woman—the processes used in making her appear as a school girl (age 15), a woman of middle age (45), and as a sixty-year-old woman (approx. 33 minutes).

The CETO TELEVISION TRAINING FILMS are available singly or as a series—on either a sale or lease basis—from Great Plains National.

- **Each of the black and white films may be purchased for $113.50**
- **The color films sell for $148.50 (UF-123) and $164.00 (UF-141).**
- **Each of the films may be rented for a Monday-Friday period for $15.00 (This $15.00 may be applied to purchase if such is accomplished within a 180-day period)**
- **Cost-free previewing privileges are** not **in effect for the CETO TELEVISION TRAINING FILMS.**

NOTE: All of the CETO FILMS are protected by world-wide copyright and may not be copied or electronically transmitted in any manner. Exclusive distribution rights for the material in the United States and Canada have been granted Great Plains National.

The charging of an admission price to view the CETO TELEVISION TRAINING FILMS is prohibited.

If the CETO TELEVISION TRAINING FILMS are sub-leased in any manner, additional royalty payments must be made to both Great Plains National and the Centre for Educational Television Overseas.

Produced by the Centre for Educational Television Overseas in London, England

college level television

Videotaped Telecourses Described in This Section of the Catalog are Available for Lease on Either Standard Quadruplex or Helical Scan Configurations (see Colored Pages).

PREVIEWS OF THIS MATERIAL ARE AVAILABLE ONLY ON QUADRUPLEX VIDEO TAPE AND/OR KINESCOPE (FILM)

Chicago's TV COLLEGE

Most of the courses found in this section of the Great Plains catalog were produced by Chicago's TV College. This grouping of 16 college telecourses (most of them at the first and second year levels) is significant not only from the quantity and quality standpoint but also from the fact that Chicago's TV College has agreed to grant college hour-credits to users of the courses who may not be affiliated with a degree-granting institution.

Most of the Chicago telecourses contain thirty, 45-minute lessons and are intended as "total teaching." The basic lease-fee structure and policies of the Library, as outlined in the General Information section of this catalog, also apply to the college material.

It should be noted, however, that one of the Chicago courses contains commercial film segments which would necessitate clearance by the individual using institution. This would, of course, involve additional costs. A listing of these segments appears below.

For those who might use the courses and are not affiliated with a credit-giving educational institution—and who wish to receive credit through Chicago's TV College—the student cost would be a $5 registration fee plus $25 per credit hour taken. This figure includes the cost of a comprehensive study guide which accompanies each course. Also, in the case of taking the course for credit with TV College, registration forms and information would be supplied by TV College but with the actual registration procedure under local control.

A student must be a high school graduate to take any of the Chicago courses . . . or, if he is 19 years of age or over and not a high school graduate, he will be registered as a student-at-large. After such a student has successfully completed at least 15 hours of study and maintained at least a C average, he will be accepted as a regular student. Also, in the case of students working for Chicago credit hours, regular section teachers from the TV College would be assigned, to whom the student would send his mail assignments and examinations.

Chicago's TV College has had a remarkable record of acceptance and success since its inception in 1956. More than 100,000 persons have registered for more than 150,000 courses since that time—and more than 75 per cent of the registrants have completed their course work.

Dr. James Zigerell, dean of Chicago's' TV College, notes that by sharing its videotaped TV courses with schools lacking resources in certain academic areas, the Chicago school is providing a service to the national educational community at a time when educational facilities are undergoing considerable strain.

Please direct all additional information inquiries regarding the Chicago TV College courses directly to the Great Plains National ITV Library in Lincoln, Neb.

COURSE FROM CHICAGO TV COLLEGE CONTAINING FILM WHICH WILL NECESSITATE CLEARANCE BY THE INDIVIDUAL INSTITUTION USING THE COURSE

Course	Lesson Number	Title of Film	Producer	Running Time
Philosophy of Education		Education in America		
	1	17/18 Century	Coronet Films	15:38
	1	19th Century	Coronet Films	15:53
	2	20th Century	Coronet Films	15:16
	8	Brotherhood of Man	Britannica Films	10:37
	13	Feeling of Hostility	Natl. Film Bd. Canada	25:25
	20	Nigeria: New Nation	British Info. Serv.	9:00
	25	Man and His Culture	Britannica Films	14:29

BUSINESS WRITING

Thirty, 45-minute lessons

Eng. 105

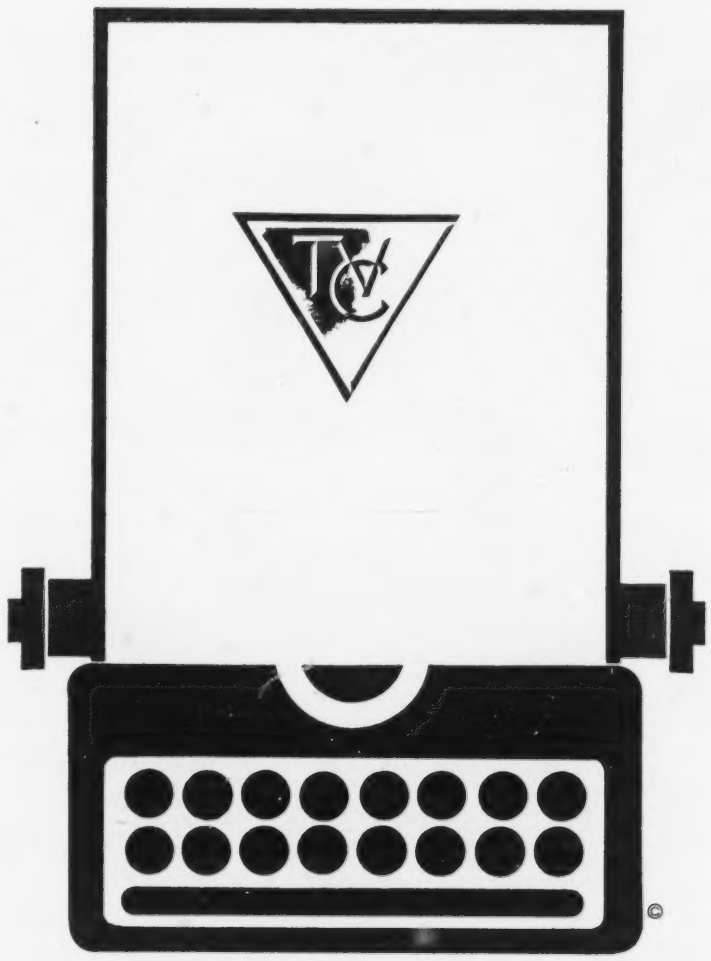
How can I get a personal favor done? What do I say when I want to complain about an unsatisfactory product or service? What's the best way of collecting money? How do I answer this job-ad in the paper? Is there a preferable way of refusing a request? What do I write when I want to present a new idea to the boss? What must be included in a business report?

These and many questions like them are answered in BUSINESS WRITING. But, of more importance, the thought process behind the various kinds of business communication is explained so the student can see something of the psychology of business letter writing. Since many of the problems that confront businessmen and women also confront private citizens, the course is helpful in two areas. Thus this course studies all forms of business writing—from simple orders to involved reports.

The television teacher, Anthony J. Brenner, has been employed by the Charles Pfizer Corporation, where he trained new salesmen in oral and in written communication. In 1954, he worked with the Vick Chemical Company in a similar capacity.

He joined the English faculty at the Wright Branch of the Chicago City College in 1961, where a good deal of his work has to do with business letters and reports as well as with the writing of technical reports. He is also the author of several English texts. Mr. Brenner holds a B.A. and M.A. from St. Louis University. He is a lecturer in business correspondence in the DePaul University School of Business and a consultant to Chicago business and industrial firms on business correspondence.

Sample previews of typical pre-selected lessons from BUSINESS WRITING are available on quadruplex video tape only. A sample copy of the teacher's guide may also be obtained for evaluation.



OUTLINE OF COURSE:

Units and Lesson Topics

UNIT I: NEUTRAL, GOOD-NEWS MESSAGES

1. Introduction
2. Appearance and Style of Letters
3. Direct Inquiries
4. Replies to Inquiries
5. Analysis of Student Letters
6. Orders and Acknowledgements; Credit Approvals
7. Claims and Adjustments
8. Special Goodwill Letters

UNIT II: DISAPPOINTING MESSAGES

9. Refusing the Request
10. Incomplete, Indefinite Orders
11. Delays, Back-Ordering, Refusing Orders
12. Analysis of Student Letters
13. Refusing the Adjustment
14. Compromising the Adjustment
15. Refusing Credit

UNIT III: PERSUASIVE MESSAGES

16. Special Requests and Persuasive Claims
17. Unsolicited or Prospecting Sales Letter to Consumer
18. Unsolicited or Prospecting Sales Letter to Dealer
19. Analysis of Student Letters
20. Early Stage Collections
21. Middle-Stage Collections
22. Last-Stage Collections

UNIT IV: LETTERS ABOUT EMPLOYMENT; REPORTS

23. Analysing Yourself, the Job and the Prospective Company
24. The Data Sheet
25. The Prospective Application
26. The Invited Application
27. Analysis of Student Letters
28. Memo Reports
29. Letter Reports
30. General Review

TEXTBOOKS:

Menning and Wilkinson. Communicating Through Letters and Reports. **Richard D. Irwin, Inc., Fourth Edition, 1967**

Reid and Wendlinger. Effective Letters. **McGraw-Hill Book Company. Paperback.**

MATERIALS:

Supply of 8½ by 11 self-mailers.

TYPEWRITING

Thirty, 30-minute lessons
Bus. 117

The typewriter is no longer just a copying device. Nowadays it is a writing instrument. The ability to type is a necessity for modern written communication.

This TYPEWRITING telecourse will give the viewing student practice in basic typing skills, these being: control of the machine, whether it be manual or electric . . . setting up letter and envelope forms . . . setting up tabular, manuscript and report forms . . . and composition practice while seated at the typewriter. Speed and accuracy are stressed throughout the course.

Television teacher for TYPING is Professor Guy Richards of Chicago City College's Loop Campus.

Sample previews of typical pre-selected lessons from TYPING are available on quarduplex video tape only. A sample copy of the accompanying study guide may also be obtained for evaluation from Great Plains National.

AN OUTLINE OF THE COURSE: Units and Lesson Topics

UNIT I: KEYBOARD CONTROL
1. A S D F and J K L; Keys
2. E U G and Right Shift Keys
3. R H . and Left Shift Keys
4. I O T Keys; Counting Errors
5. C M , : W Y V N Keys
6. X P B / ? Z Q - Keys

UNIT II: SKILL DEVELOPMENT
7. Skill Drills; Vertical and Horizontal Centering; Typing all Capitals
8. Skill Drills; Paragraph Centering; Block Centering; Spread Centering

UNIT III: NUMBER KEY CONTROL
9. 1 2 3 4 5 6 7 8 9 0 Keys
10. ½ ¼ 5 6 Keys; Centering Review

UNIT IV: SKILL DEVELOPMENT
11. Selective Practice; Margin Bell
12. Selective Practice; Word Division
13. Selective Practice; Word Division (continued)

UNIT V: CORRESPONDENCE, TABULATIONS AND MANUSCRIPTS
14. & ( ) and Blocked Business Letters
15. " ' and Blocked Personal Letters
16. # % — and Basic Open-Style Tables
17. $ ¢ @ and Column-Headed Tables
18. ! = + * and Basic Report Forms
19. Constructed Symbols; Enumerations
20. Review: Letter, Table, Manuscript

UNIT VI: SKILL DEVELOPMENT
21. Selective Practice; Centering on Line
22. Selective Practice; Insertions
23. Selective Practice; Corrections

UNIT VII: POSTAL CARDS, FORMS, MANUSCRIPTS
24. Plain and Fill-In Postal Cards
25. Addressing Envelopes; Attention and Subject Lines
26. Interoffice Memorandum Forms
27. Invoice and Telegram Forms; Carbons
28. Revision Marks; Unbound Reports; How to Erase
29. Bound Manuscripts, with Footnotes
30. Review: Letters, Forms, Reports

TEXTBOOKS:
Lloyd, Rowe and Winger. Gregg Typewriting for Colleges, Complete Course. **Gregg Division, McGraw-Hill, 2nd Edition, 1964.**
Workbook I **to accompany** Gregg Typewriting for Colleges, Complete Course. **2nd Edition.**

EQUIPMENT AND MATERIALS:
* Any make typewriter, electric or manual
* A ream of 8½ x 11 inch white typewriting paper
* A manila folder, approximately 9½ x 12 inches
* A typewriter eraser and eraser shield
* Several sheets of carbon paper

EDUCATIONAL PSYCHOLOGY

Thirty, 45-minute lessons

Educ 203

In this course, the student views the child as a learner on the road to maturity.

The series focuses first on the learning process in the child as a subject for scientific investigation; second, on the tools of investigation provided by modern psychology; and third, on the qualities desirable in those to whom the teaching of the child is entrusted.

The course has a developmental emphasis throughout and is oriented in particular both to the needs of the child and to the forces which motivate him to learn and adjust.

In brief summary—"Educational Psychology" surveys the maturing child. It accomplishes this by examining forces that affect the child's learning and adjustments and by showing how the methods of psychology can be used to evaluate an educational program.

The course is oriented toward the needs of children and their development but, because the teacher's role is so important to the wholesome development of the child, attention is also given to the teacher's mental health and professional growth.

Designed for undergraduates intending to become teachers, the course presents fundamental principles from the specialized areas of psychology, a knowledge considered to underlie effectiveness in teaching. The course also provides a practical review of current research and developments in the field of educational psychology.

Parents may also find in the presentation many insights into the development, adjustments and learning processes of their children.

AN OUTLINE OF THE COURSE: Units and Lesson Topics

UNIT I: APPLIED PSYCHOLOGY
1. Psychology and Education

UNIT II: GROWTH AND DEVELOPMENT
2. Growth and Development
3. Problems of the Handicapped
4. Critical Years of Adolescence
5. Development of Values and Attitudes
6. The Teenager
7. Social Mores and Sex Information
8. Juvenile Delinquency

UNIT III: LEARNING
9. Animal Learning
10. Operation Headstart
11. Motivation
12. Motivation
13. Learning and Vocational Choice
14. New Learning Methods and Techniques
15. The Gifted and Talented Child
16. Sociometrics and Group Dynamics
17. Physical Environment of the School
18. Mental Handicaps and Speech Defects
19. Learning to Read

UNIT IV: ADJUSTMENT
20. Development of Basic Personality
21. Personality and Adjustment
22. Discipline
23. Social Maladjustment
24. The Dropout
25. The Child as an Individual

UNIT V: EVALUATION
26. Psychological Tests
27. The Teacher-Parent Conference
28. Importance of School Marks

UNIT VI: PSYCHOLOGY OF THE TEACHER
29. Personal-Emotional Problems of the Teacher
30. The Professional Role of the Teacher

TEXTBOOKS:
Morse, William C., and G. Max Wingo, **Psychology and Teaching** (Scott Foresman, 1969). Feather, B., and W. S. Olson. (Ed.) **Children, Psychology and the School: Research and Trends** (Scott Foresman, 1969).

TV TEACHER BRYANT FEATHER is on the staff of Illinois Teachers College–Chicago (South). He took his Ph.D. from the University of Colorado and has been in the teaching and administrative fields for 17 years at public and private schools and colleges. Dr. Feather has also spent a number of years in private psychological practice and consultation. He spent several years of his post doctoral residence in Europe and has traveled extensively in South America, Mexico and the Caribbean region. Dr. Feather has also had substantial radio and television exposure in the Chicago area acting as a consulting psychologist on a number of commercial and educational television programs. He is currently Director of Motivation Management, a group of Chicago psychological consultants; a lecturer in the Central YMCA Adult Education Program and Director of the Family Living Institute.

Quad tapes or kines of typical lessons from the course—and a sample copy of the accompanying study guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Chicago's TV College at WTTW-TV

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Ed

COMMUNICATIONS & EDUCATION

Thirty, 30-minute lessons

College, In-Service, Adult

Mass media communications and their relationship to education and society is the focal point of COMMUNICATIONS & EDUCATION, one of the most vital and interesting telecourses now being distributed by Great Plains National.

Charles A. Siepmann, Professor Emeritus at New York University's School of Education, and noted educator, author and broadcaster, is television teacher. Though produced primarily for presentation at the college level, COMMUNICATIONS & EDUCATION has acknowledged value as an in-service teacher education series or as a general adult viewing experience.

A lesson from the series captured a first place award in the 1968 Ohio State IERT (Institute for Education by Radio-Television) Awards competition. The IERT Awards are presented annually to cite excellence in educational, informational and public affairs broadcasting. The award citation read: "An authority and gifted performer (Professor Siepmann) is given full freedom to communicate ideas supported only by essential but minimum visuals. A clear, dynamic and uncluttered presentation of a vital topic."

In his writing, Professor Siepmann has urged the harnessing of the enormous potential of the mass media—a potential for havoc as well as for good. It is with the people, the Professor notes, that the responsibility lies for beneficial use of this powerful force. Distinguished guest interviews and on-location film supplement the Professor's lectures in COMMUNICATIONS & EDUCATION.

Great Plains Library has exclusive distribution rights for COMMUNICATIONS & EDUCATION in 49 states (New York state excluded). The telecourse may be leased from Great Plains either as a full 30-lesson unit . . . or as a pre-determined segmented series of 19 lessons (Lessons 1 through 17 and Lessons 29 and 30).

A study guide authored by Professor Siepmann is designed for use with the course. It contains a precis of each lecture plus reading lists.

Quadruplex video tapes or kinescopes of typical lessons from COMMUNICATIONS & EDUCATION—along with a sample copy of the study guide—are available for "no-cost, no-obligation" previewing from Great Plains National. The potential previewer should understand, however, that only a few representative lessons from the telecourse are available for free previewing.

CHARLES

A.

SIEPMANN

Here are lesson numbers, titles and topical briefs on the lessons comprising COMMUNICATIONS & EDUCATION:

1. RACE AGAINST TIME (Introduction)—Not only have times changed but the time necessary for change to occur has been compressed. Among the significant changes: atomic energy, increased leisure time, a moral vacuum. These changes relate to the functioning of education and communications.

2. DEMOCRACY—What happens when the rights of an individual conflict with society? Is this the issue . . . or is democracy a belief in and commitment to the sanctity of the individual?

3. THE COMMUNICATIONS REVOLUTION—The revolution is like that of a mountain range with several towering peaks: the eruption's recency, the scale of revolution, specialization, obsession with the here and now, the growing power of the mass media, the new freedom of the press and the new significance of propaganda.

4. BROADCASTING: 30 YEARS RETROSPECT—A brief glance at the history of broadcasting, including a commentary on broadcasting's influence on our business, culture and leisure life.

5. GIVING THE PUBLIC WHAT IT WANTS—Equitable program service should include the widest variety of experiences or an attempt to meet four basic needs: entertainment, practical information, knowledge and awareness, and experience in depth.

6. FREEDOM OF SPEECH—Is it divisible or absolute? The free pursuit of fact and values seems a human duty not to be interfered with.

7. FREEDOM OF THE PRESS—Are freedom of speech and press synonomous? They were originally, but with the invention of the modern press, the situation changed. The unresolved dilemma rests between government sanction and consumer education.

(CONTINUED)

COMMUNICATIONS & EDUCATION

8. NEWSPAPERS' NEW ROLE—A conversation with Alistair Cooke concerning: the implications for newspapers as to the public's reliance on TV as a source of news . . . and the importance of newspapers not as a branch of profit-seeking enterprise but as a public servant.

9. FREE PRESS AND FAIR TRIAL—Two of our most traditional rights—freedom of press and due process of law—conflict with each other. The situation has been aggravated by the communications revolution.

10. BROADCASTING: TV'S RIGHTS OF ACCESS—Should TV cameras be admitted to court room proceedings? Does the satisfaction of normal interest of people in trials conflict with a larger right of someone else? The Billie Sol Estes trial serves as a departure point for discussion.

11. PRIVACY AND THE RIGHT TO KNOW—The struggle between privacy and electronic devices is an ever-increasing problem. The climate of opinion and the role of mass media as they set a tone of decent regard for the rights of the individual are key factors in the problem.

12. CENSORSHIP AND OBSCENITY—Both prior censorship and punitive censorship are now concerned almost wholly with obscenity which has never been adequately defined. Legal means seem unworkable because of lack of clear definition. Other means are needed.

13. PROPAGANDA: MEANING AND SIGNIFICANCE—Propaganda has become a dirty word because of its misuse. We must be aware of it, however, because of its power.

14. PROPAGANDA: ITS POWER—Propaganda can result in four outcomes: nothing, conversion, precipitation or confirmation. The outcome is achieved through success of saturation, repetition and association with the receiver's susceptibilities. In large measure, the success of propaganda is related to education's failure to teach logic.

15. PROPAGANDA: INTERNATIONAL AND DOMESTIC—If people had electronic ears, they would be deafened by the international babel of propagandists. Domestic propaganda is clearer. Can politics be merchandised like products? Will it?

16. PROPAGANDA: SECTION 315—The equal time provision of the Communications Act creates a sensitive issue especially at election time. Section 315 and its implications are related to the larger social problems of the cost of running for office and the whole question of controversial issues.

TV TEACHER CHARLES A. SIEPMANN (left) is shown with on-camera guest Alistair Cooke during taping of a lesson from COMMUNICATIONS & EDUCATION. Dr. Siepmann has written numerous articles about broadcasting and its relation to education—as well as its effect on our society. In addition, he has authored several reports and studies of educational television in the United States, West Germany and Canada. COMMUNICATIONS & EDUCATION was a top winner in the 1968 Ohio State IERT competition.

17. MASS COMMUNICATIONS: EFFECTS—The difficulties facing the social scientist in communications research are: each method of communications has a different influence on different people . . . and how the effects of mass communications can be isolated from other influences. About all that can be said is: effects are dependent on who says what to whom, how, when and in what situation.

18. EDUCATION: ITS MEANING—Only the gifted teacher can make the dry bones of education live. There are too few gifted teachers . . . they are mostly born, not made. Training is not education. Education is a slow, lifelong process.

19. EDUCATION: TO TEACH—The factors aggravating education are many: the unprecedented claims of a technological age on education, the student bulge, teacher shortages and physical equipment. Wanted: a change of heart, release of federal funds and use of modern teaching resources.

20. EDUCATION: THE REALITIES—The realities stem from the public's indifference, the low estate, status and competence of teachers and the burden placed on education. These can only be alleviated by a renovation of policies and practices.

21. GROWING UP IN AMERICA—A conversation with Edgar Freidenberg, noted author-social psychologist, who maintains that the public schools are designed for conformity and to kill a love of learning in students.

22. THE COMPREHENSIVE HIGH SCHOOL—A conversation with noted educator-author James B. Conant. The wide disparity among schools and states in many important areas of education is indicated.

23. A CONVERSATION WITH JAMES E. ALLEN—The Commissioner of Education of the State of New York explores areas of improving local and state relationships, teacher training and professionalism . . . and equal educational opportunities.

24. THE CASE FOR ITV (NO. 1)—The demands on education have strained our physical and human resources. We need ways and means of conserving and redeploying skills and a more equitable distribution of excellence. Television can do this.

25. THE CASE FOR ITV (NO. 2)—Order, clarity and pace are characteristics of any good lesson—including television. Television forces these values on the television teacher. Lessons are used for enrichment, direct teaching and team teaching.

26. ITV: AN ORGANIZATION—A conversation with James Brish, superintendent of schools of Washington County, Maryland, where, with the help of the Ford Foundation, a county-wide closed circuit system has been used for instruction for more than ten years.

27. ITV IN HIGHER EDUCATION—Television has been used notably in varied ways in higher education: Chicago Junior College, medical and dental schools, teacher training and required classroom courses. The advantages: first rate instruction and redeployment of faculty.

28. ELECTRONIC RESOURCES—A conversation with Ira Singer, assistant superintendent for instruction in the West Hartford, Connecticut, schools, where a sophisticated system of electronic retrieval of information is now being developed.

29. ETV AND LIFE LONG EDUCATION—The problems of institutional education and the dangers of mass media can be dealt with together by using television to provide: an improvement in the necessary and continuing search for knowledge . . . and an awareness that a democracy needs to survive.

30. THE CONCLUSION—The world is the aggregate of all of us. "The fault, dear Brutus, is not in our stars but in ourselves . . ." We do not "hold these truths to be self-evident" but need to learn to hold our own beliefs again. But "the road is always better than the inn."

Produced by the New York State Education Department . . . and Educational Broadcasting Corporation at WNDT-TV in New York City

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PHILOSOPHY OF EDUCATION

Thirty, 45-minute lessons

Educ. 277

This telecourse focuses on the problems of education viewed in the contexts of human experience—political, social, economic and ethical.

Also examined are various philosophical views on the relationship of education to political institutions, social processes, material conditions and ideal values.

Although primarily designed for future teachers, the course should be of interest to all students concerned with the problems of philosophy.

The teaching approach to this telecourse is four-fold: philosophic, humanistic, pluralistic and educational.

It is neither a survey course nor an exercise in statistics . . . but rather a confrontation of varying philosophical points of view on the problems selected. The stimulation of the student-audience to employ critical thinking is heavily employed in the lessons.

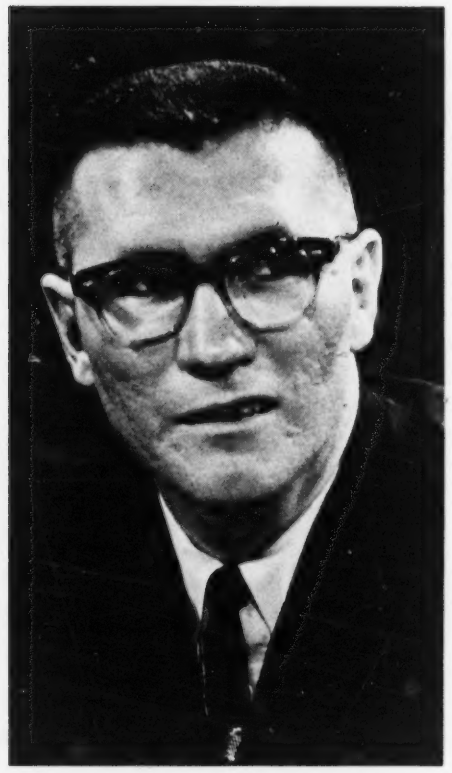
In the humanistic approach, the student is exposed to some of the best statements ever made on the subjects or problems studied. This comes in the form of required reading, a partial list of which appears in the Textbooks section of this page.

And, presuming that the problems of education are manifold, the pluralistic, as opposed to the dogmatic approach, is employed in the teaching of the course. The student is encouraged to think creatively and independently rather than merely presenting pat answers or dogmatic solutions.

By properly reacting to the above methods the student can realize the major goal of this collective approach to learning—that of attaining this knowledge through an entirely educational approach.

In addition to completion of three examinations, the student will be required to write a research paper on a carefully selected educational problem.

Quad tapes or kines of typical lessons from the course—and a sample copy of the accompanying study guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.



TV TEACHER WILLIAM L. STEVENS

AN OUTLINE OF THE COURSE: Units and Lesson Topics

UNIT I: EDUCATION: THE INTELLECTUAL AND MORAL POWERS OF MAN

1. Introductory. History of American Education: 17th, 18th and 19th Centuries
2. Introductory. History of American Education: 20th Century
3. Education as Intellectual Reminiscence, I
4. Education as Intellectual Reminiscence, II
5. Education as Intellectual Reminiscence, III
6. Education as Moral Breeding, I
7. Education as Moral Breeding, II
8. Education as Care, Discipline and Training, I
9. Education as Care, Training and Discipline, II
10. Air Conference

UNIT II: EDUCATION: THE ETHICAL AND RELIGIOUS VALUES OF MAN

11. Education, Knowledge and Theology
12. Liberal Education as an End
13. Liberal Education and Religion
14. Education and Religion as Illusion, I
15. Education and Religion as Illusion, II
16. The Goals of Education, I
17. The Goals of Education, II
18. The Goals of Education, III
19. Air Conference

UNIT III: EDUCATION: THE SOCIAL AND POLITICAL INSTITUTIONS OF MAN

20. Education and Political Democracy, I
21. Education and Political Democracy, II
22. Education and Social Democracy, I: Education as Social Need and Function
23. Education and Social Democracy, II: The Democratic Criterion in Education
24. Education and Social Democracy, III: Applications of the Democratic Criterion to Actual Life
25. Education and Social Democracy, IV: The Philosophy of Education
26. Education and Communism, I
27. Education and Communism, II
28. Education and Political Ideals, I
29. Education and Political Ideals, II
30. Conclusion: Education, Politics and Communication

TEXTBOOKS:

Counts, George. Krushchev and the Central Committee Speak on Education. **University of Pittsburgh Press, 1961.**

Dewey, John. Democracy and Education. **MacMillan Paperback, 1961.**

Freud, Sigmund. Future of an Illusion. **Doubleday Anchor Books, 1957.**

Griswold, Dwight. Liberal Education and the Democratic Ideal. **Yale University Press, 1959.**

Jefferson, Thomas. Crusade Against Ignorance. **Classics in Education, 1960. No. 6. Columbia Teachers College. Columbia University Press.**

Kant, Immanuel. Education. **Ann Arbor Paperbacks. University of Michigan Press, 1960.**

Newman, John Henry. The Scope and Nature of University Education. **Everyman Paperback. E. P. Dutton & Company, 1958.**

Plato. Meno. **(Trans. Benj. Jowett) Library of Liberal Arts. Liberal Arts Press.**

Whitehead. Alfred North. The Aims of Education. **Mentor Books, 1961.**

Produced by Chicago's TV College at WTTW-TV

DATA PROCESSING

Thirty, 45-minute lessons

Data Proc. 101

AN OUTLINE OF THE COURSE: Units and Lesson Topics

UNIT I: INTRODUCTION TO DATA PROCESSING
1. The "Why's" of Data Processing
2. History of ADP and Introduction to Unit Record Data Processing
3. The Recording Machines
4. Classifying, Calculating and Summarizing Machines
5. Unit Record Applications

UNIT II: THE COMPUTER AND HOW IT WORKS
6. Introduction to Electronic Data Processing—The Computer
7. How Computers Work
8. Input/Output Devices
9. Input/Output Devices (continued)
10. Input/Output and Secondary Memory (concluded)
11. Computer Memory and Data Representation
12. Central Processing Unit—The Computer's Arithmetic
13. Central Processing Unit—Logic and Control

UNIT III: INSTRUTING THE COMPUTER
14. Instructing the Computer
15. Record Layout and Print Chart
16. Introduction to Flowcharting
17. Flowcharting (continued)
18. Flowcharting (continued) . . . and Introduction to Decision Tables
19. Decision Tables and Introduction to Computer Programming
20. Machine Language Programming
21. Machine Language Programming (continued)
22. Machine Language Programming (concluded)
23. Symbolic Programming—Assembler Language
24. Problem Oriented Languages—COBOL
25. Problem Oriented Language—FORTRAN
26. Problem Oriented Languages—Report Program Generator RPG

UNIT IV: APPLICATIONS AND CAREER OPPORTUNITIES
27. Instructing the Computer and the Operating System
28. Computer Applications—Career Opportunities
29. Teleprocessing and Time Sharing Systems
30. Review

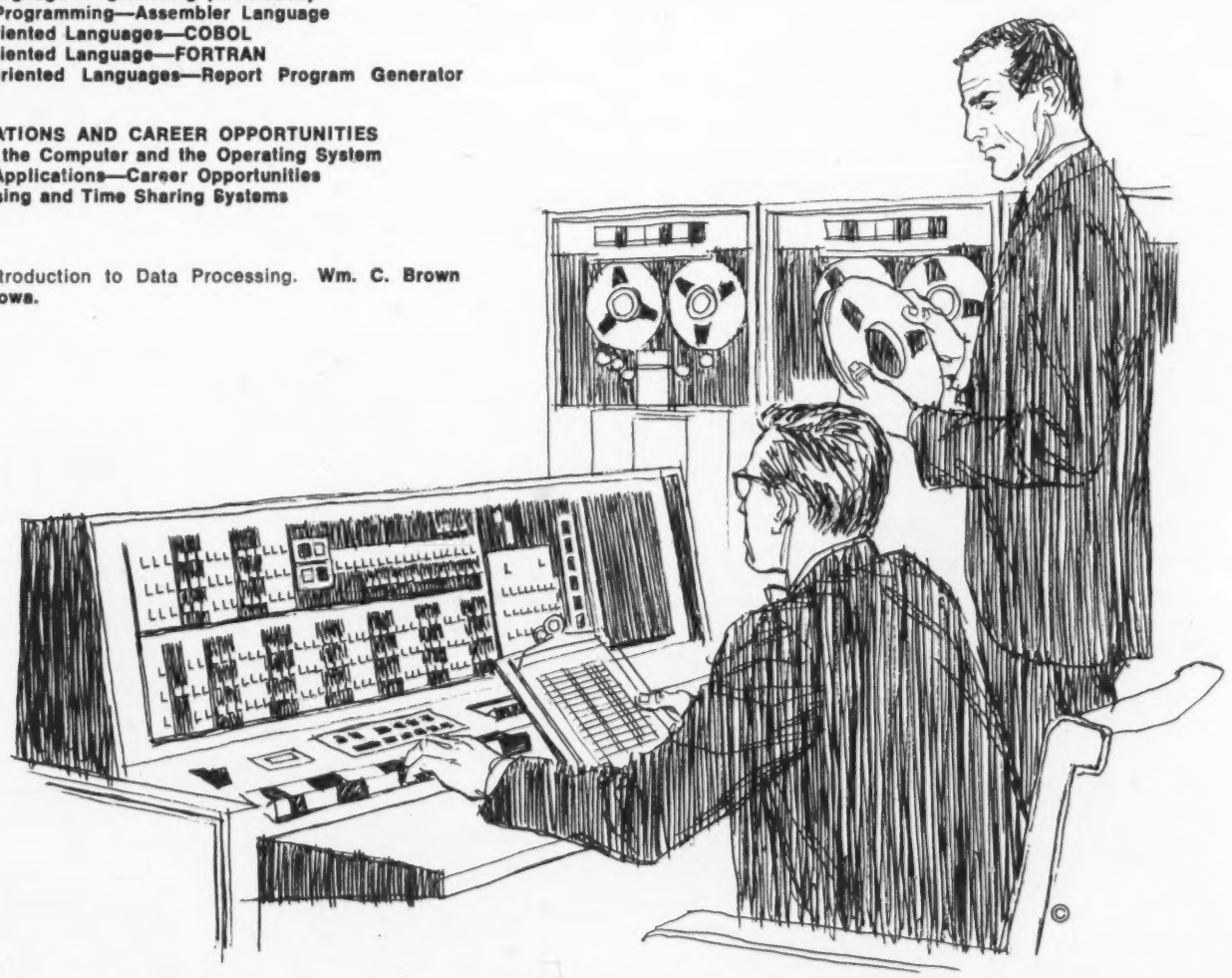
TEXTBOOK:
Feingold, Carl. Introduction to Data Processing. **Wm. C. Brown Co., Dubuque, Iowa.**

Whether one considers the computer master or servant—it now bakes our cakes . . . issues our pay checks . . . sends men to the moon . . . and, once a year, casts a mechanical eye on our income tax returns; therefore, can any responsible citizen afford to ignore data processing?

This DATA PROCESSING telecourse will acquaint the viewing student with the basic principles of data processing . . . with the equipment itself and what it can do . . . and with the skills and techniques necessary to make the machines function.

Television teacher for DATA PROCESSING is Professor Hyman Speck of Chicago City College's Loop Campus.

Sample previews of typical pre-selected lessons from DATA PROCESSING are available on quadruplex video tape only. A sample copy of the accompanying study guide may also be obtained for evaluation from Great Plains National.



WHAT PRICE TOMORROW?

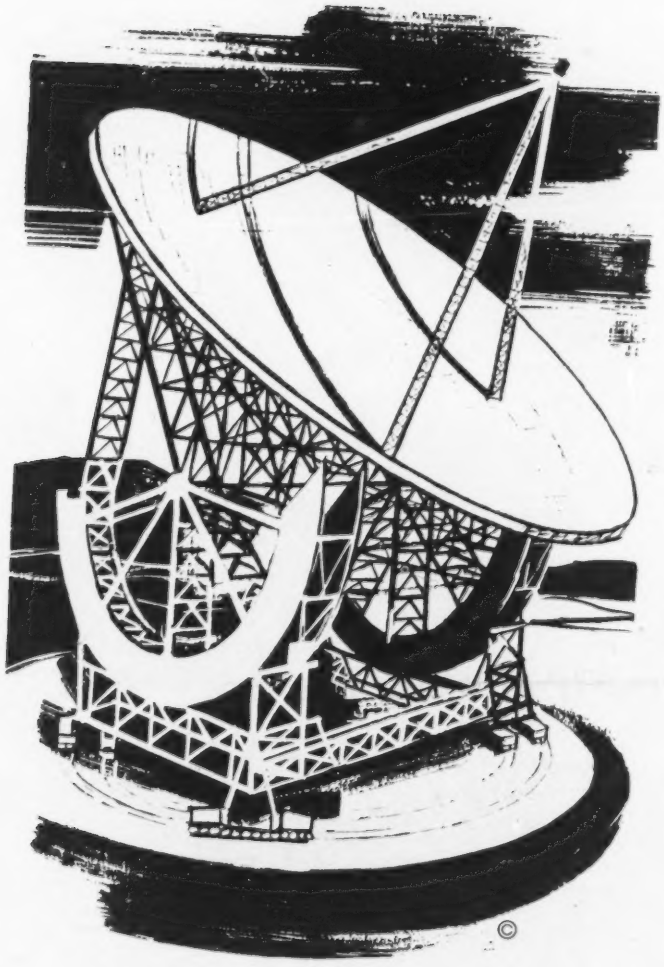
Fifteen, 30-minute lessons

Adult Education

"O Brave New World that hath such creatures in it," sighed the innocent Miranda of Shakespeare's THE TEMPEST. Have you ever wondered what the creatures of the brave new world of 2000 A.D. will be like? Living in the spiritually starved controlled environment of Aldous Huxley's BRAVE NEW WORLD? Kept under surveillance by the miraculous detection devices of George Orwell's 1984?

Will man become the slave of the machines his genius has produced or will he heed the warnings of Huxley and Orwell and learn that he must control his machines? This series, WHAT PRICE TOMORROW? has to do with the impact of science and technology on our lives today and tomorrow. Previews are available on quad video tape only.

The television teacher is Leonard Reiffel, science commentator for CBS radio. He received his Ph.D. from Illinois Institute of Technology. He is the author of a syndicated newspaper column on scientific news and developments. Dr. Reiffel is also a consultant to NASA and a research physicist.



TELECASTS:

1. **Into the Wild Blue Yonder on Supersonic Wings**—The New Age in Aviation.
2. **Is the Water Safe to Drink? The Air to Breathe?**—Problems of Pollution.
3. **Taming the Nuclear Tiger**—Peaceful Use of Nuclear Energy.
4. **Is Nothing Sacred to our Biological Engineers?**—Advances in Biological Science.
5. **Eating Ourselves Out of House and Home**—Population and Food Supply.
6. **Are We Ready for Tomorrow's Today?**—Knowledge of the Event As It Happens Through the Electronic Media.
7. **Can We Find New Ways to Make War?**—New and Fearsome Weapons.
8. **How Deep Is the Ocean? How High is the Sky?**—Exploiting Space and the Sea.
9. **Who's in Charge Here? Me or the Computer?**—The Computer and 20th-Century Man.
10. **Who's Afraid of the Big, Bad Megalopolis?**—Life in the Urban Complex.
11. **Yes, But Where Will We Find the Resources?**—The Problem of Dwindling Natural Resources.
12. **A Man's Home Is His Castle**—Detection Devices and the Problem of Privacy.
13. **Closing the Energy Gap, or the Reactor Goes to Calcutta**—Nuclear Power and the Status of Civilization.
14. **Whatever Happened to the Little Red School House?**—Problems of Education.
15. **They Don't Build 'Em the Way They Used To**—The New Architecture.

AMERICANS FROM AFRICA: A HISTORY

Thirty, 30-minute lessons
(College, Senior High or Adult Level)

This series—AMERICANS FROM AFRICA: A HISTORY—is aimed at developing better understanding among students by increasing their awareness of the part that *all* Americans have played in the making of this nation. By emphasizing the historical role of the American Negro, generally omitted from schoolbooks, the series seeks to contribute to an easing of the tensions and an understanding of the present-day crises.

The television teacher is Dr. Edgar Allan Toppin, professor of history at Virginia State College in Petersburg since 1964. Highly regarded in the field of Negro history, Dr. Toppin has authored and co-authored a number of articles and books on the subject.

The three stated aims of AMERICANS FROM AFRICA: A HISTORY . . .

—To make students and other viewers aware of the significant role played by Americans from Africa in the development of this country and to provide them with a basis for appreciation of the important contributions made by Negroes to American life and culture.

—To assist teachers in broadening their own knowledge of the neglected subject of Negro history, thus enabling them to present in their classrooms a more informed analysis of the crises now confronting this nation.

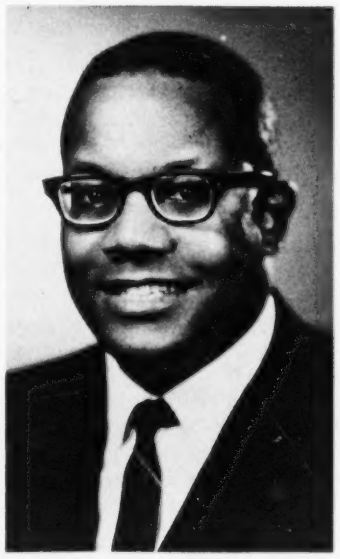
—To provide all viewers with a broader perspective for assessing the demonstrations and disturbances currently featured in the news media.

Dr. Toppin notes in an introductory message appearing in the teacher's guide that accompanies the telecourse:

"One of the great strengths of the United States lies in the fact that many persons of different colors, national origins and creeds combined their diverse talents in the building of our nation. Yet, surprisingly few persons are well-informed of the contributions of this significant segment of the population—those whose ancestors came here from Africa. This series tries to correct that deficiency by showing the role played by persons of African descent in the development of America.

"Since the American Negro was one-fifth of the population in 1790 and is one-ninth today, his story is no small part of the history of America . . . Emphasis throughout will be on the major forces and developments that shaped the national destiny and the lives of black and white Americans. Events involving groups and individuals will therefore be taken up not in isolation but in the total context of the historical period of which they are an indivisible part.

". . . you can not play the piano well without striking both the black and white keys. The proper history of America must strike all keys. This series hopes to do just that . . ."



TV TEACHER EDGAR ALLAN TOPPIN, before coming to Virginia State College in 1964, taught at such institutions as Alabama State College, The University of Akron, North Carolina College and Western Reserve University. He is the author or co-author of more than forty articles and reviews . . . and of three books: "Pioneers and Patriots," "A Mark Well Made" and "The Unfinished March." The timely and interesting content of AMERICANS FROM AFRICA: A HISTORY is further enhanced by Dr. Toppin's well-reasoned and unemotional teaching approach. Dr. Toppin, a native New Yorker, holds degrees in American history from Howard University (B.A. and M.A.) and Northwestern University (Ph.D.).

OUTLINE OF THE COURSE: Lesson numbers and titles:

1. **African Beginnings**
2. **West African Kingdoms, Life and Impact**
3. **Slave Trade from Africa to the Americas**
4. **Africans in Latin America: Explorers and Citizens**
5. **Slavery in the Southern Colonies**
6. **Slaves and Freemen in the Middle and Northern Colonies**
7. **Black Men in the American Revolution**
8. **Afro-American Achievers in the Revolutionary Era**
9. **Rise of the Cotton Kingdom**
10. **Plantation Slavery and Urban Negroes**
11. **Slave Life**
12. **Day-by-Day Resistance and Slave Revolts**
13. **Black Contributions, Early 19th Century**
14. **Frederick Douglass and Afro-Americans in the Abolitionist Movement**
15. **Slavery Issue and the Coming of the Civil War**
16. **The Black Man in the Civil War**
17. **Freedmen and Black Codes**
18. **Carpetbag Regimes and "Negro Rule"**
19. **Booker T. Washington and the Atlanta Compromise**
20. **Racism, Disfranchisement and Jim Crow**
21. **Afro-American Achievers: Late 19th Century and Early 20th Century**
22. **Northward Migration and Urban Conflict**
23. **W. E. B. DuBois and the Niagara Movement**
24. **NAACP, Urban League and Early Battles for Rights**
25. **World War, Garveyism and Negro Cultural Renaissance**
26. **The New Deal and the Afro-Americans**
27. **Era of Change: Progress and Achievements during World War II and After**
28. **Desegregation Decision: Forerunner and Enforcement**
29. **Martin Luther King and the Civil Rights Movement**
30. **New Militancy and Black Power**

This series took a 1970 IERT Award for excellence in educational programming. The IERT Award citation reads: "A timely, objective and authoritative treatment of a critical social problem. Highly controversial issues are frankly, clearly and logically explored in an atmosphere of controlled emotions. Resourceful in the use of interview, folk music and other elements to supplement and reinforce the lecture."

Quadruplex video tapes or a kinescope of typical, representative lessons from AMERICANS FROM AFRICA: A HISTORY—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes on request from Great Plains Library. There is no cost (save for return postage on the material) or obligation connected with this previewing service.

Produced by Central Virginia ETV Corp., Richmond, Va., at WCVE-TV

ea170

GENERAL HUMANITIES

Thirty, 45-minute lessons

Hum. 201

People are daily confronted with things designed to affect them "humanly," to move their minds—things they look at, listen to, read, or see performed. This course, GENERAL HUMANITIES, is designed to help develop the skills of perception and criticism which one needs to grasp these things and enjoy them more completely.

The paintings, buildings, music and literature studied are approached as self-contained works of art, not as examples of art history. But the separate works and the different arts are compared with each other in terms of materials and organization. No previous background in any of these areas is necessary.

The television teacher is Edmund J. Dehnert. He received his Bachelor of Music from DePaul University in 1955 and his Master of Arts degree in music there in 1956. In 1963, he received a Ph.D. in musicology from the University of Chicago. He is an associate professor at the Chicago City College.

Dr. Dehnert was awarded the *Dictionary of International Biography* Certificate of Merit "for distinguished service to music" (London, 1967). He was also elected to the *Two Thousand Men of Achievement* (London, 1969) and has published articles in various scholarly journals, including the *Journal of Aesthetics and Art Criticism.*

Sample previews of typical pre-selected lessons from GENERAL HUMANITIES are available on quadruplex video tape only. A sample copy of the teacher's guide may also be obtained for evaluation.

DR. EDMUND DEHNERT

AN OUTLINE OF THE COURSE:

Units and Lesson Topics

UNIT I: INTRODUCTION

1. **What are the Humanities?**
2. **Panel Discussion of the Problems of the Artist as a Creator**

UNIT II: THE VISUAL ARTS

3. **Demonstration of Problems of Form and Media in Art**
4. **Painting: Group Figure Compositions, I**
5. **Painting: Group Figure Compositions, II**
6. **Painting: Portraits and Single Figure Compositions**
7. **Painting: Still Life**
8. **Painting: Light, Space and Atmosphere**
9. **Architecture and Sculpture: Classical**
10. **Architecture and Sculpture: Gothic**
11. **Architecture and Sculpture: Contemporary**

UNIT III: THE AUDITORY ARTS

12. **Demonstration of Problems of Form and Media in Music**
13. **Process in Music: Tonality, Rhythm, Space**
14. **Levels of Contrast; Levels of Context**
15. **Binary, Ternary, and Rondo Forms**
16. **Keyboard Styles: Mass, Resistance, Distance, Space, Clarity**
17. **The Sonata-Allegro Form: Stability versus Instability, I**
18. **The Sonata-Allegro Form: Stability versus Instability, II**
19. **Resources of 20-Century Music**

UNIT IV: THE LITERARY ARTS

20. **Demonstration of Problems of Form and Media in Literature**
21. **Poetry, I**
22. **Poetry, II**
23. **The Short Story, I**
24. **The Short Story, II**
25. **The Short Novel, I**
26. **The Short Novel, II**
27. **Drama**

UNIT V: COMBINATION AND INTEGRATION OF THE ARTS

28. **Opera**
29. **Program Music, Song, Ballet**
30. **Motion Pictures**

TEXTBOOKS:

Apel, Willi, ed., Harvard Brief Dictionary of Music. **Washington Square Press, New York, Paper.**

Cleaver, Dale G., Art: An Introduction. **Harcourt, Brace & World, New York, Paper.**

Six Great Modern Short Novels. **Dell, Laurel Edition, N.Y. Paper.**

McMichael, James, The Style of the Short Poem. **Wadsworth Publishing Co., Belmont, Calif., 1967. Paper.**

O'Neill, Eugene, Desire Under the Elms: **published in either of the following: Barett,** Eight Great Tragedies. **Mentor Books, The New American Library, N.Y. OR**

Three Plays by Eugene O'Neill, **Vintage Books, N.Y. Paper. V165.**

Speare, M. Edmund, ed., A Pocket Book of Short Stories. **Washington Square Press, N.Y. Paper.**

REQUIRED ART REPRODUCTIONS:

Braque, Fruits and Guitar.
Cezanne, Basket of Apples.
Claesz, Still Life.
Delacroix, Lion Hunt.
Guardi, The Grand Canal, Venice.
Hopper, Nighthawks.
Monet, Old St. Lazare Station, Paris.
Picasso, Sylvette (Portrait of Mlle. D.)
Rembrandt, Portrait of Harmen Gerritsz Van Rijn.
Renoir, On the Terrace.
Seurat, Sunday Afternoon on the Island of La Grande Jatte.

HUMANITIES

Thirty, 45-minute lessons

Hum. 202

The humanities as a field of study embraces several arts—literature, philosophy, the visual arts, such as painting and sculpture, and music.

In this course, HUMANITIES, the student will study representative works from each of these areas. The works will be grouped as follows: interpretations of historical persons and events; myths and legends; ideas and speculations. The creator of each work offers us truth as he sees it—truth that has significance for every thoughtful person. The artistry of each work studied will enrich the student's life. Most colleges and universities require the student to complete courses in this area.

The television teacher is Donald Edward Smith, an associate professor of Humanities at Chicago City College. He received his training in Minnesota, Michigan and Chicago.

He has taught in public schools in Michigan and Chicago, Ripon College in Wisconsin, Kendall College in Evanston, Illinois, University of Chicago, Northwestern University, and Chicago City College. He is a minister of the United Church of Christ and has served several churches in Wisconsin and Illinois.

Sample previews of typical pre-selected lessons from HUMANITIES are available on quadruplex video tape only. A sample copy of the teacher's guide may also be obtained for evaluation.

AN OUTLINE OF THE COURSE:

Units and Lesson topics

UNIT I: PERSONS, PLACES AND EVENTS

1. **Five Speeches on Love: Plato,** Symposium.
2. **The Wisdom of Socrates: Plato,** Symposium
3. **The Youthful David:** The Bible, Old Testament.
4. **David the King:** The Bible, Old Testament.
5. **The Eternal City: Respighi,** The Fountains of Rome.
6. **Warrior and Queen: Shakespeare,** Antony and Cleopatra.
7. **Roman and Egyptian: Shakespeare,** Antony and Cleopatra.
9. **The Sun King: Louis XIV and Versailles.**
8. **Power and Pleasure: Shakespeare,** Antony and Cleopatra.
10. **Palace of the Sun King: Louis XIV and Versailles.**

UNIT II: THE WORLD OF MYTH AND LEGEND

11. **Gods, Creation and Heroes: Hamilton,** Mythology.
12. **Love and Adventure: Hamilton,** Mythology.
13. **The Great Heroes: Hamilton,** Mythology.
14. **Mount Parnassus: Raphael, Paintings of Mythology.**
15. **The Truth-Seeker: Sophocles,** Oedipus the King.
16. **The Knowing One: Sophocles,** Oedipus the King.
17. **Orpheus—With a Difference! Offenbach,** Orpheus in the Underworld.
18. **Eurydice—"Faithful Wife": Offenbach,** Orpheus in the Underworld.
19. **The Roman Riviera: The Art of Pompeii.**
20. **Venus and Mars and Company: The Art of Pompeii.**

UNIT III. THE REALM OF IDEA AND SPECULATION

21. **The Denial of Desire: Hesse,** Siddhartha.
22. **Release of the Inner-Self: Hesse,** Siddhartha.
23. **Politics and the State: Machiavelli,** The Prince
24. **Politics and the Prince: Machiavelli,** The Prince.
25. **Light from the North: Durer and Bosch, Religious Paintings.**
26. **The Man of Consciousness: Dostoevsky, "Notes from Underground."**
27. **Be Yourself! Nietzche, "Live Dangerously."**
28. **A Radical Freedom: Strauss, "Existentialism is a Humanism."**
29. **Homage to Genius: Strauss,** Thus Spoke Zarathustra.
30. **The Poet's Testament: Santayana, Six Sonnets.**

TEXTBOOKS:

Apel, Willi, and Ralph T. Daniel, The Harvard Brief Dictionary of Music. **Washington Square Press, N.Y., 1961. Paperback.**

Hamilton, Edith, Mythology. **The New American Library, Inc., N.Y., 1942. Mentor Books, Paperback.**

Hesse, Hermann Siddhartha, **trans. by Hilda Rosner. New Directions Publishing Corp., N.Y., 1957. New Directions Paperbooks.**

Kaufmann, Walter, ed., Existentialism from Dostoevsky to Sartre. **The World Publishing Company, Cleveland, 1956. Meridian Books. Paperback.**

Machiavelli, Nicolla, The Prince, **trans. by Thomas G. Bergin. Appleton-Century-Crafts, Inc., N.Y., 1947. Crofts Classics, Paperback.**

Plato, Symposium, **trans. by Benjamin Jowett. The Bobbs-Merrill Co., Inc., Indianapolis, Second Edition, 1956. The Library of Liberal Arts. Paperback.**

Shakespeare, William, The Tragedy of Antony and Cleopatra. **Edited by George Lyman Kittredge, revised by Irving Ribner. Blaisdell Publishing Co., Waltham, Mass., Second Edition, 1966. The Kittredge Shakespeares, Paperback.**

Sophocles, Oedipus the King, **trans. by Bernard M. W. Knox. Washington Square Press, N.Y., 1959. Paperback.**

REQUIRED MATERIAL:

A Special Study Set of Fine Art Reproductions. **36 prints (7 in color.) The University Prints, Cambridge, Mass., 1969. Paper.**

Produced by Chicago's TV College at WTTW-TV

172

AMERICAN LITERATURE—COLONIAL TO CIVIL WAR

Thirty, 45-minute lessons
Lit. 116

The telecourse, AMERICAN LITERATURE—COLONIAL TO CIVIL WAR, is designed to introduce the viewing student to the nature and character of American writing from the Puritan experiment to the founding of the United States—and from the beginnings of a literary tradition to the emergence of a distinctively American literature.

Attention is devoted to historical perspective and continuity in order that the significance of the writings may be more clearly discerned. Since American writing at the time was concerned with the issues of religion, state and the individual, the course centers on these questions. Also included is a section on the slave writer.

Television teacher of AMERICAN LITERATURE—COLONIAL TO CIVIL WAR is Professor James Lucas of Chicago City College's Wright Campus.

Sample previews of typical pre-selected lesons from AMERICAN LITERATURE—COLONIAL TO CIVIL WAR are available on quadruplex video tape only. A sample copy of the accompanying study guide may also be obtained for evaluation from Great Plains National.

OUTLINE OF COURSES: Units and Lesson Topics

UNIT I: THE PURITAN REVOLUTION FROM TYNDALE TO THE DEATH OF THEOCRACY IN MASSACHUSETTS
1. Introduction: The Puritan Background
2. The Puritan Aesthetic
3. The Theocratic Experiment: State

UNIT II: TREASON, BLASPHEMY AND REVOLUTION—THE BIRTH BED OF THE UNITED STATES
4. The Two Thomases, Paine and Jefferson
5. From Confederation to Union, Democracy and the Republic
6. Benjamin Franklin, Philip Freneau

UNIT III: THE SLAVE AND REVOLUTIONARY AMERICA
7. Mattie Griffiths, Novelist
8. Phillis Wheatley, Poet of Elegance

UNIT IV: THE ROMANTIC REVOLT AGAINST REASON
9. The Literary Repudiation of Reason
10. The Romance of White and Indian: James Fenimore Cooper
11. Early Romantic Poetry in America, William Cullen Bryant
12. Nathaniel Hawthorne: Sin and Flesh
13. Conclusion of "The Scarlet Letter"
14. Demonry in the Human Psyche
15. Edgar Allan Poe
16. Poe and the Short Story
17. Herman Melville's "Moby Dick"
18. "Moby Dick"—the Structure of the Novel
19. Herman Melville Narrative—"Billy Budd"
20. Melville (concluded)

UNIT V: TRANSCENDENTALISM
21. What Can You "Know"?
22. Emerson and Transcendentalism of Do-It-Yourself
23. Henry David Thoreau, Apostle of Civil Disobedience
24. Thoreau and Civil Disobedience (panel)

UNIT VI: HUMANISM IN THE POET, BRAHMIN AND STATESMAN
25. Henry Wadsworth Longfellow, The People's Poet
26. John Greenleaf Whittier, Poetic Militant
27. Oliver Wendell Holmes, The American Aristocrat
28. James Russell Lowell: The Intellectual Democrat
29. Abraham Lincoln: "With Malice Toward None, and Charity for All"
30. Review

TEXTBOOKS:

Bradley, Scully and Long, eds. The American Experience in Literature, **Vol. I, 3rd ed. W. W. Norton & Co., paperback.**

Cooper, James Fenimore. The Last of the Mohicans. **New American Library, Signet paperback.**

Griffiths, Mattie. Autobiography of a Female Slave. **Mnemosyne Student, Historical Edition, 1969, paperback.**

Melville, Herman. Moby Dick. **Collier-MacMillan, Ltd., 1969, paperback.**

Wheatley, Phillis. Life and Works of . . . **Mnemosyne Student Historical Edition, paperback.**

AMERICAN LITERATURE FROM THE CIVIL WAR

Thirty, 45-minute lessons

Lit. 117

The telecourse, AMERICAN LITERATURE FROM THE CIVIL WAR, will acquaint the viewing student with significant prose and poetry produced by authors, both black and white, from the Civil War to the post-World War I period.

Major emphasis will be on appreciating the selections studied as works of art rather than as documents revealing the author's personality. Attention will also be given to demonstrating the insights into the human situation provided by serious writers.

TV teacher of AMERICAN LITERATURE FROM THE CIVIL WAR is Professor James L. Lucas of Chicago City College's Wright Campus.

Sample previews of typical pre-selected lessons from AMERICAN LITERATURE FROM THE CIVIL WAR are available on quadruplex video tape only. A sample copy of the accompanying study guide may also be obtained for evaluation from Great Plains National.

OUTLINE OF COURSE: Units and Lesson Topics

UNIT I: THE POETRY OF DEMOCRACY . . . AND THE NEW EXPRESSION

1. Introduction: Purpose and Scope of Course; Definition of Art and Poetry
2. Walt Whitman's Poetry of Democracy
3. Elements of Transcendentalism, 'Surrealism," and Romantic Symbolism in the Poetry of Walt Whitman
4. Conclusion of Lesson 3 . . . and Summation
5. The Poetry of Emily Dickinson

UNIT II: THE ART OF FICTION AND MARK TWAIN: "HUCKLEBERRY FINN"

6. On What Is a Novel: The Elements of Fiction; The Principle of Evaluation
7. Evaluation of "Huckleberry Finn" as Art: Authorial Intent
8. Continuation of Questions for Study of "Huckleberry Finn"
9. Conclusion of "Huckleberry Finn"

UNIT III: HOWELLS AND "ROMANTIC" REALISM . . . AND JAMES AND "PSYCHOLOGICAL" REALISM

10. William Dean Howells The American "Romantic" Realist
11. Henry James and the Novel: The Art of Fiction and the Psychological
12. Procedural Steps in the Analysis of "The American"
13. Conclusion of "The American"

UNIT IV: NATURALISM: STEPHEN CRANE, BEGINNER OF MODERN AMERICAN LITERATURE . . . AD THEODORE DREISER, A NATURAL RESULT

14. "The Open Boat," "The Bride Comes to Yellow Sky," Crane's Poetry
15. "The Red Badge of Courage"
16. Theodore Dreiser, Naturalism, and the General Specific Norm
17. The Moral Impact of "Sister Carrie"

UNIT V: BLACK AMERICAN LITERATURE: THE EXPERIENCE OF THE HUMAN BEING IN CHAINS

18. Some Preliminary Considerations
19. Frederick Douglass, The Striking of the Chain
20. Quo Vadis? Booker T. Washington and W. E. B. DuBois, Polar Champions of Blackness
21. "The Soul of Black People," by W. E. B. DuBois
22. The Crime of Being Too White to Be Black and Too Black to Be White
23. Panel Discussion on Black Literature
24. The Lyrical Poet: Voice of the "Pure" Black, Paul Laurence Dunbar

UNIT VI: THE CLOSE OF AN ERA: THE "DEATH OF GOD" IN AMERICAN LITERATURE

25. The Profile of the Death of an Era, The Prophetic Role of the Poet
26. The Poetry of T. S. Eliot
27. "The Waste Land" by T. S. Eliot
28. Archibald MacLeish, The Poetic Craftman of Nothingness
29. Robert Frost the Bridge Between the Romantic of the Past and the Modernist of Today
30. Review of the Highlights of the Course and Intimations on the Shape of Literary Experience

TEXTBOOKS:

Bradley, Scully, Beatty, R. C., and Long, E. H., eds. The American Tradition in Literature. **Vol. 2, 3rd edition. W. W. Norton & Co.**

James, Henry. The American. **"Laurel edition"; Dell, 1967.**

Crane, Stephen. The Red Badge of Courage. **"Critical edition"; Norton.**

Dreiser, Theodore. Sister Carrie. **Bantam Books, 1963.**

Douglass, Frederick. Narrative of the Life of . . . **Written by himself. Signet Books, 1968.**

Washington, Booker T., DuBois, W. E. B., Johnson, J. W. Three Negro Classics: Up From Slavery, **by Washington;** The Souls of Black Folk, **by DuBois;** The Autobiography of an Ex-Colored Man, **by Johnson. "Discus Books"; Avon, 1969.**

Dunbar, Paul Laurence. The Complete Poems of . . . **Dodd, Mead & Co. "Apollo edition."**

CS 174

SHAKESPEARE

Thirty, 45-minute lessons

Lit. 211

Although this series constitutes an introductory course in Shakespeare, it will also contain value to those who have had some previous experience with Shakespearean drama.

The course is a down-to-earth approach to 14 of the Bard's creations which will enable the student to read and understand them as examples of theater art. The 14 plays, presented chronologically in order of increasing complexity, are studied against the colorful background of England's Elizabethan Age.

Stated aims of this course are many: to develop an understanding of the historical period which produced Shakespeare and his contemporaries . . . to develop an understanding of Shakespeare's growth in skill and stature as a dramatist . . . to develop an understanding of the drama as an art form . . . to develop the ability to read Shakespeare's plays with critical comprehension . . . and to develop an appreciation of the value of Shakespeare's plays.

But, perhaps the major objective of the telecourse is to enable each student, at course's end, to read Shakespeare with pleasure and understanding. Emphasis is placed on reading the plays for personal enjoyment, whether or not the student intends to specialize in literature.

AN OUTLINE OF THE COURSE: Lesson Topics

1. **Orientation to Course—Misconceptions about Shakespeare: Elizabethan Life I**
2. **Elizabethan Life II: Shakespeare's Life and Theater**
3. Romeo and Juliet—**Tragedy of Coincidence and Accident**
4. Romeo and Juliet—**Poet versus Playwright**
5. The Taming of the Shrew—**Katherina: The Shrew Type Plus**
6. The Taming of Shrew—**Unbalance of Plots**
7. The Merchant of Venice—**Shylock: Hero or Villain?**
8. The Merchant of Venice—**Incredibility of Plot, Specifically Trial Scene**
9. King Henry IV, Part I—**Historical Background of The War of Roses; Richness of Characterization; Falstaff and Conspirators**
10. King Henry IV, Part I—**Shakespeare's Theme, the Evil of Civil War; Maturity of Plot**
11. King Henry IV, Part II—**Falstaff at Work**
12. King Henry IV, Part II—**Machiavellian Politics; Rejection of Falstaff**
13. Much Ado About Nothing—**Beatrice and Benedick; Personification of Reluctant Witty Lovers**
14. Much Ado About Nothing—**Dogberry and Verges: Typical Native Elizabethan Humor**
15. Twelfth Night—**Complication of Plot Successfully Handled**
16. Twelfth Night—**Blend of Romance and Realism**
17. Hamlet—**Tragedy of Blood; Role of the Avenger**
18. Hamlet—**The Character of Hamlet**
19. Hamlet—**Quantity and Quality of Critical Opinion**
20. Troilus and Cressida—**Shakespeare's Most "Modern" Play; Tragi-Comedy of Disillusionment**
21. Othello—**Shakespeare's Only Domestic Tragedy**
22. Othello—**Iago: Incarnation of Evil for Its Own Sake**
23. Measure for Measure—**Vienna, That Wide-Open Town**
24. Measure for Measure—**"Judge Not, Lest Ye Be Judged"**

TV TEACHER MORRIS TISH

25. King Lear—**Shakespeare's Blending and Transfiguration of Source Materials**
26. King Lear—**The Most Profound of Shakespeare's Plays; The Nature of Tragedy**
27. King Lear—**Shakespeare's Conception of Poetic Justice**
28. The Winter's Tale—**"Tell Us a Story"**
29. The Tempest—**Shakespeare's Unique Observance of the Unities**
30. The Tempest **and Summary—The Poetic Drama: Poet AND Playwright**

TEXTBOOKS:

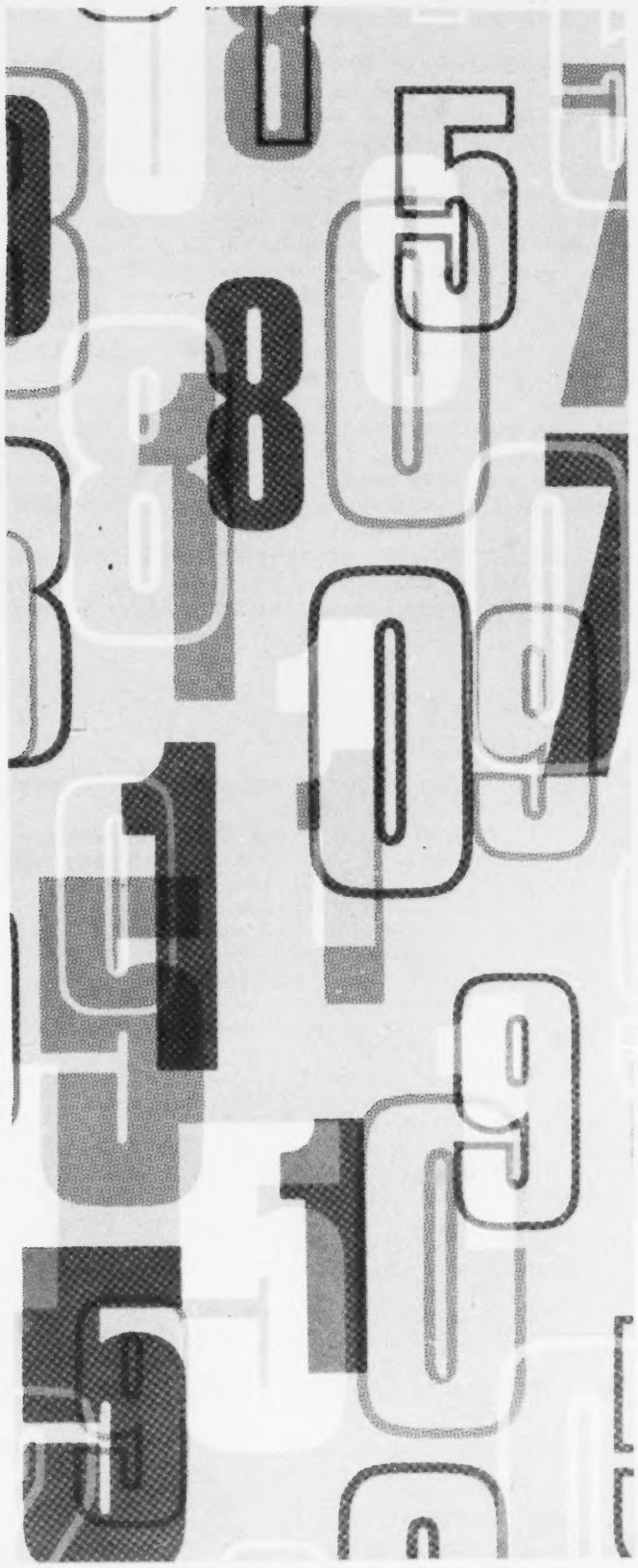
1. Shakespeare's Major Plays and the Sonnets, **ed. by G. E. Harrison (Harcourt, Brace, 1948)**
2. The Taming of the Shrew **by William Shakespeare, The Laurel Shakespeare Edition (Dell Publishing Co.)**

Quad tapes or kines of typical lessons from the course—and a sample copy of the accompanying study guide—are available for previewing purposes upon request from Great Plains Library. There is no charge for this service. The potential user should understand, however, that only a few representative lessons from the course are available as a part of this "no obligation" sampling service.

Produced by Chicago's TV College at WTTW-TV

FUNDAMENTALS OF MATHEMATICS

Thirty, 45-minute lessons
Math. 101



This telecourse will give the viewing student a chance to brush up on both "old" and "new" math skills by providing a thorough review of fundamental arithmetic and algebraic processes.

The principal aim of FUNDAMENTALS OF MATHEMATICS is to develop in the student an understanding of the fundamental concepts of modern mathematics. These concepts include a knowledge of the basic definitions, terminology, assumptions and elementary operations.

Also developed during the series is an understanding of the number system. The student sees the growth of the real number system to include the integers, rational numbers and irrational numbers.

Television teacher of FUNDAMENTALS OF MATHEMATICS is Dr. James Gray of Chicago City College's Wright Campus.

Sample previews of typical pre-selected lessons from FUNDAMENTALS OF MATHEMATICS are available on quadruplex video tape only. A sample copy of the teacher's guide may also be obtained for evaluation.

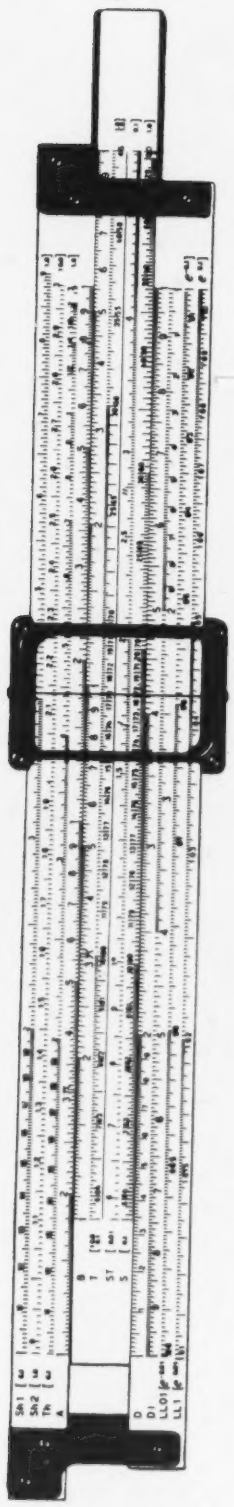
AN OUTLINE OF THE COURSE: Units and Lesson Topics—

UNIT I: NUMBER THEORY
1. Set Theory
2. Set Theory (continued)
3. One-to-One Correspondence
4. The Hexal System and Binal Systems
5. Clock Arithmetic—Modular Systems
6. Peano Axioms—The Natural Numbers
7. The System of Integers
8. The System of Integers (continued)
9. Rational Numbers
10. Rational, Irrational and Real Numbers
11. Review of Unit

UNIT II: RELATIONS AND FUNCTIONS
12. The Idea of Relation; Groups, Rings and Fields
13. Algebraic Expressions and Operations
14. Algebraic Expressions and Operations (continued)
15. Algebraic Expressions and Operations (continued)
16. Equations and Inequalities in One Variable
17. The Concept of Function
18. Tabular Representation of Function
19. Graphic Representation of Function
20. Review of Unit

UNIT III: LINEAR AND QUADRATIC FUNCTIONS
21. Rates of Change
22. Linear Functions—Rate of Change of a Linear Function
23. Systems of Linear Functions
24. Graphing the Quadratic Function
25. Solving the Quadratic Equation
26. Solving the Quadratic Equation (continued)
27. Sum and Product of Roots of Quadratic Equation
28. Sum and Product of Roots of Quadratic Equation (continued)
29. Review of Unit
30. A Final Review

TEXTBOOK:
Eulenberg, Milton, and Sunko, Theodore. Inquiry Into College Mathematics. **John Wiley & Sons, Inc., text edition, 1969.**



SLIDE RULE

Fifteen, 30-minute lessons

Math. 105

Consider the slide rule, a prized and ingenious invention of the mathematician. Its construction is a triumph of abstract and subtle mathematical reasoning. Yet at the same time, it has uses in the most everyday of tasks—even by the non-mathematical housewife proportioning the ingredients for a recipe in her kitchen.

The primary objective of SLIDE RULE is to teach the use of this instrument in solving practical problems. Another objective is to introduce the structure of the instrument itself.

SLIDE RULE is recommended for everyone . . . there are no prerequisites; but a working knowledge of computational arithmetic and elementary algebra is helpful.

The television teacher, Georgia M. Elgar, associate professor of mathematics at Chicago City College, holds a Master of Arts degree from Mount Holyoke College. She has taught mathematics from arithmetic through calculus for many years. Her Bachelor of Arts degree was earned at the University of North Carolina where the Archibald Henderson Medal was awarded to her for outstanding achievement in mathematics.

She was also the recipient of a National Science Foundation Grant. She was active in developing materials for new mathematics as a participant in the School Mathematics Study Group Research Center, Princeton, New Jersey, 1958-59, and as mathematics consultant and editor to Scott, Foresman from 1959 to 1961.

Sample previews of typical pre-selected lessons from SLIDE RULE are available on quadruplex video tape only. A sample copy of the teacher's guide may also be obtained for evaluation.

AN OUTLINE OF THE COURSE:

Units and Lesson Topics

UNIT I: STRUCTURAL DEVELOPMENT AND USE OF SCALES C AND D
1. Illustrated Background with Historical Notes
2. Principles of Multiplication with Sliding Scales
3. What to do with Decimal Points and Why
4. Division with Sliding Scales

UNIT II: OTHER SETS OF SLIDE RULE SCALES; MEANING AND USE
5. The CI Scale and Multiplication
6. Construction and Advantages of DF, CF, and CIF

UNIT III: THE SLIDE RULE AND APPLIED MATHEMATICS
7. Selected Elementary Problems and their Solution
8. Solving Proportions; Theory and Practice

UNIT IV: POWERS AND ROOTS
9. Squares and Square Roots; The A Scale
10. Cubes and Cube Roots; The K Scales

UNIT V: COMBINED OPERATIONS
11. Sequences of Multiplications and Divisions
12. Product of Any Number of Factors
13. Special Operations: Gauging; Inaccessible Distances
14. Sequences of Operations Continues

UNIT VI: THE SLIDE RULE AND CONTEMPORARY TECHNOLOGY
15. Selected Problems Solved by Persons Who Use Them

TEXTBOOK:

Study Guide

OTHER MATERIALS:

Slide rule with C, CI, D, CF, CIF, DF, L, A, B, K.S.T. scales. A 10-inch length is recommended.

Produced by Chicago's TV College at WTTW-TV

CHILD PSYCHOLOGY

Thirty, 45-minute lessons

Psych. 207

CHILD PSYCHOLOGY takes as its field the physical, mental and emotional development of the child from birth to adolescence. The most important findings from experimental, clinical and anthropological studies in the areas of infancy, childhood and adolescence are studied and discussed. Child rearing practices in the United States are analyzed and compared with those around the world.

The television teacher is Dr. Morris L. Haimowitz. He has been a professor of Sociology and Coordinator of Adult and Continuing Education at Chicago City College since 1967. Before this, he was director of the Bureau of Human Relations in the Chicago Public Schools from 1962-67.

He was the director of the Human Relations Center at the University of Chicago, 1955-57, and was teaching courses in Social Psychology and Community Organization. He was also consultant to organizations in the fields of health, education, industry and labor.

Dr. Haimowitz taught the social sciences and sociology to regular students and Human Relations to Chicago policemen. He received his Ph.D. from the University of Chicago, Department of Sociology in 1951.

Sample previews of typica pre-selected lessons from CHILD PSYCHOLOGY are available on quaruplex video tape only. A sample copy of the teacher guide may also be obtained for evaluation.

DR. MORRIS HAIMOWITZ

AN OUTLINE OF THE COURSE:

Unit and Lesson Titles

UNIT I: THE KIND OF PEOPLE WE WANT
1. Our Values
2. Values in Historical Perspective

UNIT II. INFANCY
3. The Newborn
4. Sucking—Feeding—Eliminating
5. Growth of the Infant
6. The Birth of a Self
7. The Exceptional Infant

UNIT III: THE CHILD'S VIEW OF THE WORLD
8. The Child Perceiving
9. The Child Speaking
10. The Child Learning
11. The Child Playing
12. The Child Viewing Family
13. Schooldays: Education in a Changing Society
14. Himself and His World

UNIT IV: DISTORTED VIEWS
15. Frustration and Aggression
16. The Deprived Child
17. The Delinquent Child
18. The Retarded Child
19. The Sick Child

UNIT V: PLANNED INTERVENTION
20. Therapies and Hope
21. Helping the Deprived
22. Socializing the Delinquent
23. The Role of the Family
24. The Role of the School

UNIT VI: ADOLESENCE
25. Physical Changes
26. Heterosexual Activities
27. Vocational Choice and Self-Image
28. Independence
29. Peer Groups; Conformity and Freedom
30. Community Roles for Adolescents

TEXTBOOKS:

Haimowitz, Morris L., and N. R. Haimowitz, Human Development, **Thomas Y. Crowell, Revised Edition, 1966.**

Mussen, Paul H., The Psychological Development of the Child. **Prentice Hall, 1963.**

Nunokawa, Walter D., Human Values and Abnormal Behavior. **Scott, Foresman, 1965.**

U.S. Commission on Civil Rights, Vol. I, Racial Isolation in the Public Schools, **U.S. Government Printing Office, Washington, D.C., 1967.**

Produced by Chicago's TV College at WTTW-TV

16mm or VT

PUBLIC HEALTH SCIENCE

Thirty, 30-minute lessons
Baccalaureate Degree Nursing Program

The purpose of this series—PUBLIC HEALTH SCIENCE—is to provide high-quality instruction in public health science, including specialized teaching resources, for the baccalaureate nursing program. The content in the five units of the course is comprised of those major and basic concepts usually included in a public health science course. Because of the specialization inherent in each of the areas, twelve authorities in the field of public health were secured to teach the series.

The series was produced at ETV station KUHT (Houston) by the College of Nursing of Texas Woman's University in cooperation with the Southern Regional Education Board and the nursing schools of Duke University, Emory University, the Medical College of Georgia, the Medical College of Virginia and the Universities of Kentucky, North Carolina and South Carolina.

This television series is the result of thinking and planning shared by members of the Content Planning Committee for Public Health Science from August 1965, to September 1967. The committee was organized by the Southern Regional Education Board and was comprised of public health nursing faculty members from nine baccalaureate nursing schools. The deans of baccalaureate nursing programs had expressed a readiness to explore instructional television in nursing education and a need to strengthen instruction in Public Health Science. The committee was asked to outline content for inclusion in a video-taped Public Health Science course.

The course is organized in five major sections: Foundations of Public Health, Biostatistics, Epidemiology, Community Organization, and Bioenvironmental Health. The units have been designed to be used independently of one another, dependent on the needs and objectives of the classroom instructor. Further, the lessons within each unit were also designed to be used independently to provide for more flexibility and perhaps more specificity in meeting the classroom instructor's needs.

Not only will nursing education benefit from the great learning potential of this PUBLIC HEALTH SCIENCE series, but, it has relevance to other health-related disciplines for use in their curricula. Further, individual units (such as Epidemiology), would provide stimulating and enriching in-service education programs for faculty of schools of nursing as well as nursing services staffs.

A kinescope of typical, representative lessons from PUBLIC HEALTH SCIENCE—along with a sample copy of the accompanying teacher's guide—are available for previewing purposes on request from Great Plains Library. There is no cost (save for return postage on the material) or obligation connected with this previewing service.

USE-ARRANGEMENTS

The following price structure indicates costs for the various types of use and acquisition. Where television rights are quoted, it applies to single station use. Network rates will be quoted on application. Rental period of kinescope lessons is for a calendar week, permitting unlimited use during that period. Rental of video tape permits unlimited replay during any seven consecutive days.

KINESCOPE RENTAL WITHOUT TELEVISION RIGHTS	$15.00 each lesson
KINESCOPE OR VIDEO TAPE RENTAL WITH TELEVISION RIGHTS	$60.00 each lesson
KINESCOPE PURCHASE WITHOUT TELEVISION RIGHTS	$92.00 each lesson
KINESCOPE PURCHASE WITH TELEVISION RIGHTS	$166.00 each lesson
VIDEO TAPE PURCHASE WITH TELEVISION RIGHTS	$145.00 each lesson plus cost of video tape

COST OF THE ACCOMPANYING TEACHER'S GUIDE IS $2.50

THE TEACHERS:

SAM SCHULMAN, Ph.D.
Professor of Sociology
University of Houston
Houston, Texas

HALBERT L. DUNN, M.D., Ph.D.
Lecturer and Consultant in High-Level Wellness
Washington, D.C.

WILLIAM L. KISSICK, M.D.
Professor and Chairman, Department of Community Medicine
University of Pennsylvania School of Medicine
Philadelphia, Pennsylvania

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Associate Dean
The University of Texas
School of Public Health
Houston, Texas

ROBERT H. BROWNING, M.P.H.

LESLIE A. CHAMBERS, Ph.D.
Professor of Environmental Heath
University of Texas
School of Public Health
Houston, Texas

AN OUTLINE OF THE COURSE:

I. FOUNDATIONS OF PUBLIC HEALTH—This unit explores the meaning of health—individual health and community health—the health enterprise, and the individual's interaction therein. Each lesson demonstrates some of the effects of change as they relate to the individual, his family and his community.

1. **Social Forces and Their Implications to Public Health**—Some of the broad social factors which create change in a community, in its pattern of living, and thus in its health, are presented (Dr. Schulman).

2. **High-Level Wellness in the World of Today**—The definition of wellness and some of its implications in the field of health are explored . . . and the concept of high-level wellness and its meaning are illustrated (Dr. Dunn).

3. **Emergence of Comprehensive Health Services in the United States**—This lesson explores the meaning of public health, traces the history of health service legislation, and evaluates a philosophy of individual and community responsibilities in matters of health (Dr. Kissick).

4. **Scope and Goals of the Health Enterprise**—This lesson reviews the dimensions of the health enterprise, including finances, personnel and organizational approach (Dr. Kissick).

5. **Psychological Factors Applied to Public Health**—Discussed in this lesson are some of the psychological factors influencing the kinds of things people do or or fail to do about their health (Dr. Rosenstock).

II. BIOSTATISTICS—This unit presents some basic statistical concepts and methods . . . and their application in community health by the health practitioner (Dr. Glasser is studio teacher for the entire unit series of lessons).

6. **People and Statistics**—After explaining the "how and why" of statistics, Dr. Glasser discusses the appropriateness of sample, design, collection, tabulation, analysis, and interpretation of data.

7. **Probability**—Presented are the meanings of probability, frequency distributions, the normal curve, types of data, and cross tabulation. The viewer is also introduced to the presentation of data in graphic and tabular form.

8. **Health Information Systems**—The importance of thoughtful and accurate collection of data is stressed in this discussion of various types of health information systems. Methods of population study are examined with emphasis on their utility in public health planning.

9. **Basic Measurement Tools**—This lesson defines biostatistical rates and ratios and presents some of the more commonly used formulae dealing with mortality data. The problems and advantages of using specific death rates are discussed and the use of an adjusted rate is demonstrated.

10. **More Basic Tools**—The construction and uses of graphic forms for presentation of data are considered . . . as well as the use of attack or incidence rates, prevalence rates and the Q Index.

11. **Estimation**—Measures of dispersion are discussed—the range, probability and normal distribution (as presented in the normal curve), and the uses and computation of standard deviation. Also explained in the lesson are the measures of central tendancy—the mean, median and mode.

12. **Tests of Hypotheses**—This lesson presents the testing of hypotheses by the use of a test statistic (the Z score) and probability theory. The frame of reference is the normal curve which has previously been used for estimating characteristics of a population from a sample.

III. EPIDEMIOLOGY—The epidemiological concept and its application in community health practice is discussed throughout this unit. Also presented is the application of epidemiological methods in clinical situations—with emphasis on its use to evaluate the outcome of nursing processes (Dr. Slome is studio teacher for the entire unit series of lessons).

13. **Epidemiology—What's That?**—Epidemiology is defined in relationship to other sciences and to its use in public health practice. A triangle concept is used to demonstrate associations between health status, group characteristics and environment.

14. **A Glimpse of Reality**—The advantages and disadvantages of the retrospective study are discussed . . . with emphasis upon how both might be used to evaluate the outcome of nursing processes.

15. **When Is a Case a Case?**—An epidemiological diagnosis of a group or aggregate is compared to that of an individual. The importance of uniformity of criteria, the validity of the measuring instrument and reliability in data collection are discussed as integral parts of making a diagnosis.

16. **The Way It Is**—The uses and limitations of the following measurements are discussed in this lesson: mortality statistics, cross-sectional studies and the point prevalence rate. They are applied to the study of health and disease at the community level.

17. **Future Health Happenings**—This lesson presents the use of incidence rates in predicting future health events for a population . . . and discusses how, as a result of these predictions, preventive health services can be planned and executed.

18. **"Associates" Can "Cause" Happenings—Control Them!!**—The meanings of associations, the control variable and the selection of groups for study are discussed . . . wth attention given to the determination of cause when several associations are present.

19. **We Need from Time to Time . . .** —This lesson presents the steps in scientifically evaluating the outcomes of health services.

IV. COMMUNITY ORGANIZATION FOR HEALTH SERVICES—This unit provides a view of the systems of community forces related to contemporary community health problems. Focus is on the nature of contemporary health problems, a systems approach to analysis, and planning and management . . . as related to these problems (Mr. Livenstein is studio teacher for the entire unit series of lessons).

20. **The Contemporary Community Scene**—This lesson explores the meaning of "community" and the elements contributing to the complexities of today's community health problems.

21. **Framework for Viewing Contemporary Health Problems**—Using the health problem of alcoholism to illustrate the framework, this lesson addresses itself to the following questions: What is the nature of the problem for which health services are organized? What are the elements that play a part in the problem? What is the nature of interaction among the elements?

22. **A Model for Community Health Problem Analysis and Intervention**—This lesson features a discussion between Mr. Livenstein and students from different professional schools. The discussion takes place in a section of a metropolitan city that has inadequate health facilities and services, and where the students developed a health project to meet some of the residents' health needs. The student project is used as a case example to illustrate an intervention model for community organization for health service.

23. **Agency Structure and Health Service Delivery**—In order to illustrate some of the continuities and discontinuities in service delivery as related to agency structure, this lesson presents the "A" family and its health problems. Explored is the relationship between continuous service delivery and the ways in which agencies function.

24. **Community Development for Community Health**—This lesson presents the difference between community organization and community development. The concept of community development is further explored by a discussion of four models of community development in action.

V. BIOENVIRONMENTAL HEALTH—The introductory content of this unit looks at environmental health from an ecological point of view. Attention is then given to selected environmental health concerns and problems.

25. **Man and His Environment**—The concept of ecology is used in this lesson to explore the relationship of man to environment and how man has striven to control the environment . . . or to adjust to what he could not control (Dr. May).

26. **Survival**—The concept of ecology is continued . . . in a discussion of man's use of judgment in protecting and maintaining the essential elements of his environment for survival (Dr. May).

27. **Public Health Aspects of the Residential Environment**—The relationship between the elements of the residential environment and health are discussed . . . as are the responsibilities of health agencies in programs of housing improvement (Mr. Mood).

28. **Occupational Health**—The lesson constitutes a brief look at the evolution of occupational health . . . with the focus on those factors influencing the development of occupational health services. The scope, functions and objectives of occupational health programs are discussed and explained (Dr. Sterner).

29. **Migrant Health**—Certain insights into the phenomenon of migratory agricultural labor provide a general overview of the subject—the characteristics of the migrant laborer and the public health implications regarding the migrant and his way of life (Mr. Browning).

30. **Air and Water Pollution**—This lesson identifies the nature of water and air pollutants. The major focus is on methods of management and the problems inherent in air-water quality management. The future prospect for usable air and water is given some consideration (Dr. Chambers).

Produced by Texas Woman's University at KUHT-TV, Houston, Tex.

GPI 180

PHYSICAL SCIENCE

Thirty, 45-minute lessons

Phys. Sci. 101

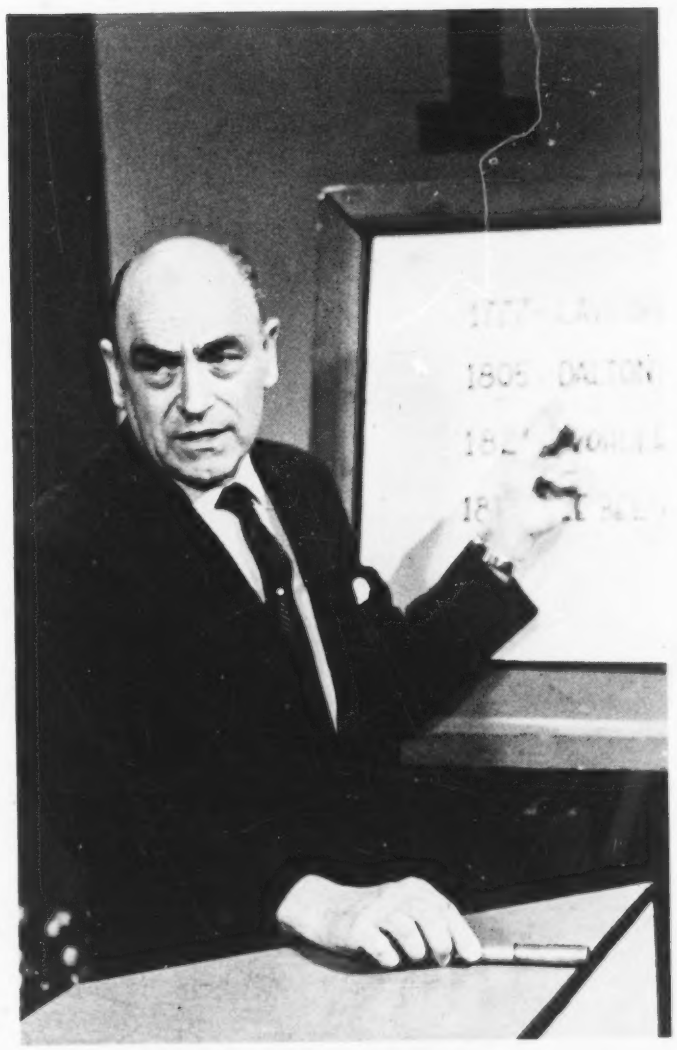
PHYSICAL SCIENCE deals with the non-living portion of the universe. It is primarily intended for those who do not need detailed knowledge of science or laboratory techniques, but do need an understanding of some of the more important scientific principles and, even more important, an appreciation of the scientific attitude and method.

In this televised treatment of the material, emphasis is placed on the development of concepts and not on the acquisition of a large body of factual material.

The television teacher is Edward G. Rietz, a research chemist with the U.S. Food and Drug Administration and the U.S. Department of Agriculture. He has published over twenty-five articles in chemical journals and texts on the chemistry of carbohydrates, the areas of his research interest.

He was an associate professor of chemistry at the University of Florida (1946-52) before he joined the physical science department at Chicago City College's Wright Campus. He is now professor of chemistry and department chairman. He also holds the rank of Captain in the U.S. Navy Reserve and has traveled extensively to all parts of the world.

Sample previews of typical pre-selected lessons from PHYSICAL SCIENCE are available on quadruplex video tape only. A sample copy of the teacher guide may also be obtained for evaluation.



DR. EDWARD REITZ

OUTLINE OF COURSE: Units and Lesson Numbers

UNIT I: GEOLOGY

1. Introduction and Scientific Method
2. Rock Cycle
3. Minerals and Rocks
4. Weathering and Mass-wasting
5. Geologic Work of Streams
6. Geologic Work of Ground Water
7. Geologic Work of Glaciers
8. Oceans and Continents
9. Diastrophism
10. Volcanism
11. Age of the Earth and the Principles of Historical Geology
12. Geologic History of North America

UNIT II: METEOROLOGY

13. The Earth's Atmosphere
14. Atmospheric Pressure and Circulation
15. Air Masses and Fronts
16. Highs, Lows and Weather Prediction

UNIT III: ASTRONOMY

17. Size, Shape and Motions of the Earth
18. Celestial Sphere
19. Seasons; Latitude and Longitude
20. Time and the Calendar
21. Heliocentric and Geocentric Concepts
22. Gravitation
23. The Moon
24. The Sun, Stars and Planets
25. Origin of the Solar System

UNIT IV: MOTION, WORK AND ENERGY

26. Motion
27. Laws of Motion
28. Free-falling Objects and Projectiles
29. Space Travel
30. Work and Energy

TEXTBOOK:

Allen and Ordway, Physical Science, **Van Nostrand, 1968**

Produced by Chicago's TV College at WTTW-TV

581

NATIONAL GOVERNMENT

Thirty, 45-minute lessons

Poli. Sci. 201

AN OUTLINE OF THE COURSE: Divisions and Lesson Topics

DIVISION I: ORIGIN OF THE REPUBLIC
1. Introduction to the Democratic Republic
2. The Early Formative Years
3. The Later Formative Years
4. Framing the More Perfect Union, I
5. Framing the More Perfect Union, II

DIVISION II: THE CONSTITUTION OF THE REPUBLIC
6. The Fundamental Political Principles
7. The Constitution: Its Grants of National Power
8. The Constitution: The Federal Idea of the National Government and the States; Constitutional Limitations on Government Power
9. Review and Synthesis of the First and Second Divisions

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11. Congress in Operation; The Legislative at Work
12. The Presidency: Powers, Duties and Functions
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15. The Nature and Structure of the Judiciary
16. Judicial Review and the Problem of Judicial Supremacy

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20. The Apportionment of Representation, Nominations and Elections
21. Presidential Nominating Campaigns and Voting Behavior
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25. The Continuing Problem of Civil Rights
26. Development and Transformation of the American Economic System
27. Economic Pressure Groups and the American Political Process
28. The Conduct of Foreign Relations, I
29. The Conduct of Foreign Relations, II
30. Review and Prognosis of the American Republic

TEXTBOOKS:

Diamond, Martin, Fisk, W. M., and Garfinkel, Herbert. The Democratic Republic (2nd ed.). **Rand McNally, 1970.**

Lawson, Kay. Political Parties and Democracy in the United States. **Charles Scribner's Sons, 1968.**

Spicer, George W. The Supreme Court and Fundamental Freedoms (2nd ed.). **Appleton-Century-Crofts, 1967.**

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The Film & Special Products Division of Great Plains National is now handling distribution of most of the organization's film holdings. Below is a listing of the various titles, their subject matter, learning levels . . . and where they may be found in this Catalog.

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